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November 2015

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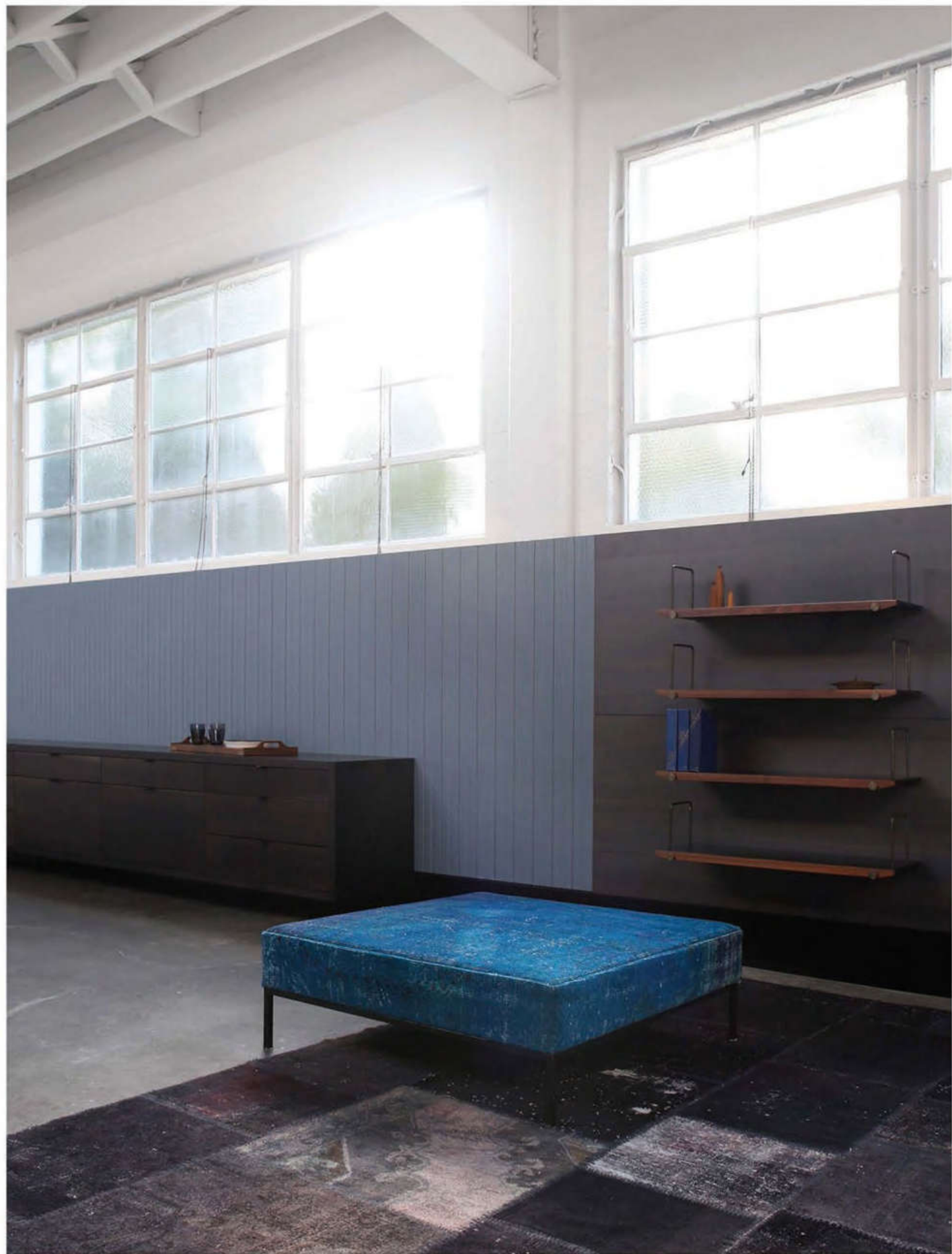


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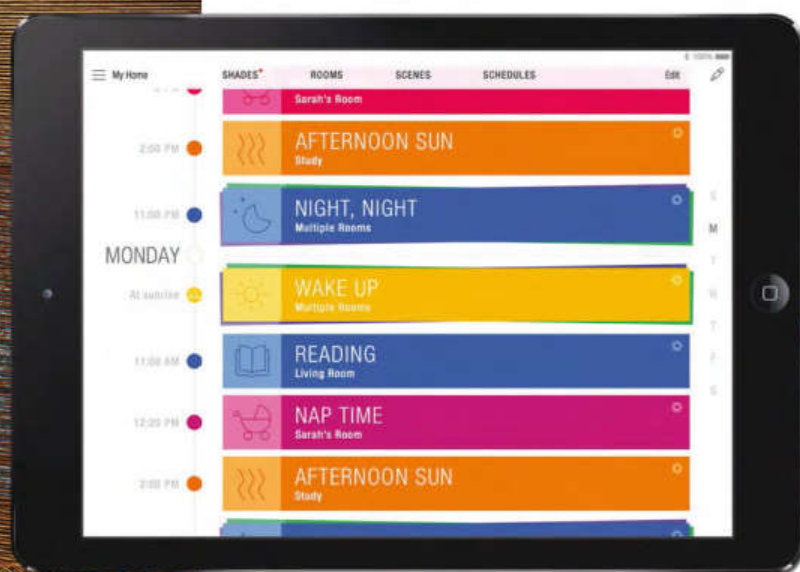
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“The idea was just to create very, very simple open spaces with lots of light and really directed views.”
—Joe Sultan, architect and resident

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Anna Moller

On the cover: Looking for respite from the stress of city living, a young architect builds a pint-size retreat in his Brooklyn backyard for less than \$1,200, p. 38.
Photo by Brian W. Ferry

This page: Although this New York country home is only 800 square feet, its light and airy interior—and views of the wooded surroundings—make it feel spacious, p. 82.
Photo by Nicholas Calcott



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PHOTO BY NARAYAN MAHON (P. 44)



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A cedar-clad outbuilding in upstate New York is an envy-inducing space for guests.

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Smaller Is Smarter

Why is the idea of downsizing such a common daydream? Perhaps we equate paring down belongings and reducing domestic square footage with having a simpler, happier life. After all, being unencumbered by the unnecessary certainly sounds good.

That's not to say that the decision to live with less is a simple one—it requires more than a fascination with so-called tiny-house movements or a sudden appreciation for transformable furnishings. Changing one's lifestyle to accommodate a drastic reduction in livable space dictates a slew of compromises, and, often, an escalating series of challenges that are only revealed over time.

In the pages that follow, we share projects that explore many of the hurdles connected with smaller-space living which, for this issue, we define as under 1,000 square feet. It's worth noting that we highlight stories of people at different stages in their lives, who are operating under a wide variety of circumstances: a young designer fresh out of architecture school who created a customized trailer in which to roam Colorado (page 52); a Manhattan-based couple building their own Berkshires weekend retreat (page 62); and an Australian duo who, looking to unplug from urban life, constructed an escape on the untamed island of Tasmania (page 114). Different budgets and different priorities, to be sure, yet similar woes related to storage and privacy unfold within each of these stories.

Experimentation is the key to success, and two stories in particular stand out as exercises in careful calibration. The first is our cover story—the tale of a diminutive Brooklyn outbuilding constructed from spare materials and spare weekends by a young architect just starting out (page 38). Less a full-time domicile and more a laboratory for material tinkering, the structure is an exhibition of thoughtful details and stripped-down elegance. The second story revolves around a father and son, both architects interested in building with affordability and

sustainability in mind (page 44). The pair put their heads together to create not one but two off-the-grid family retreats in the woods of Wisconsin. The resulting designs, called EDGE and Nest, are case studies in efficiency (not to mention familial collaboration).

Speaking of family, don't miss the tiny and imaginative Warsaw, Poland, apartment created for a young father and his six-year-old son (page 126). Playful ideas, from skateboard-inspired swings hanging from the ceiling to an entire dry-erase wall dedicated to sketches, complement clever design moves that enhance spatial dimensions while addressing acoustic issues. In Switzerland, designer Jonathan Tuckey lent his singular, sophisticated vision to his family's bifurcated mountain chalet (page 90). Moody interior finishes enrich an unusual architectural program, resulting in a winsome space that's both cozy and modern.

More standouts in the issue include a handsomely renovated kitchen in Boston that packs a wallop—in the form of elegant material choices and confident universal-design principles—into 90 square feet (page 66); a charming cottage in Rhode Island with a faceted cedar-clad exterior and a gracefully nuanced interior (page 98); a Manhattan designer's own apartment where big-budget design theatrics manifest on a much smaller stage (page 108); and an airy, enticing home in Island Bay, New Zealand, that celebrates the region's temperate environment as well as its inhabitants' zest for living within non-traditional spaces (page 74).

After a lifetime of acquisition and consumption, having fewer items to maintain and less square footage to manage becomes a tantalizing proposition. We hope you'll enjoy these stories about creative people using architecture and design to help them live smaller without sacrifice.

Amanda Dameron, Editor-in-Chief

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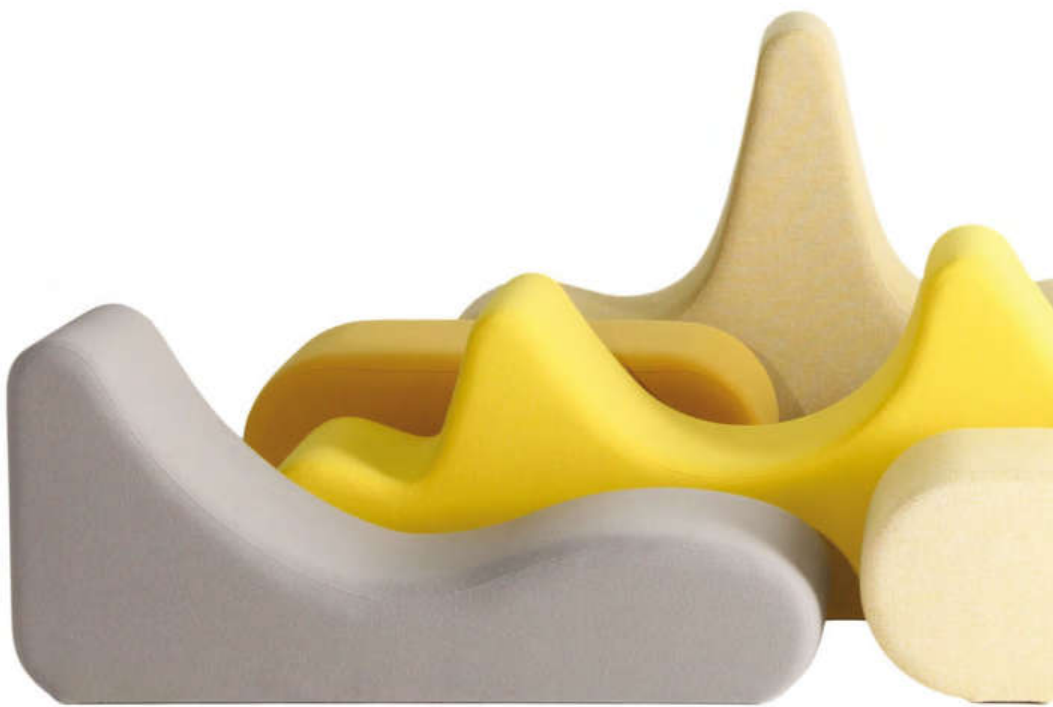
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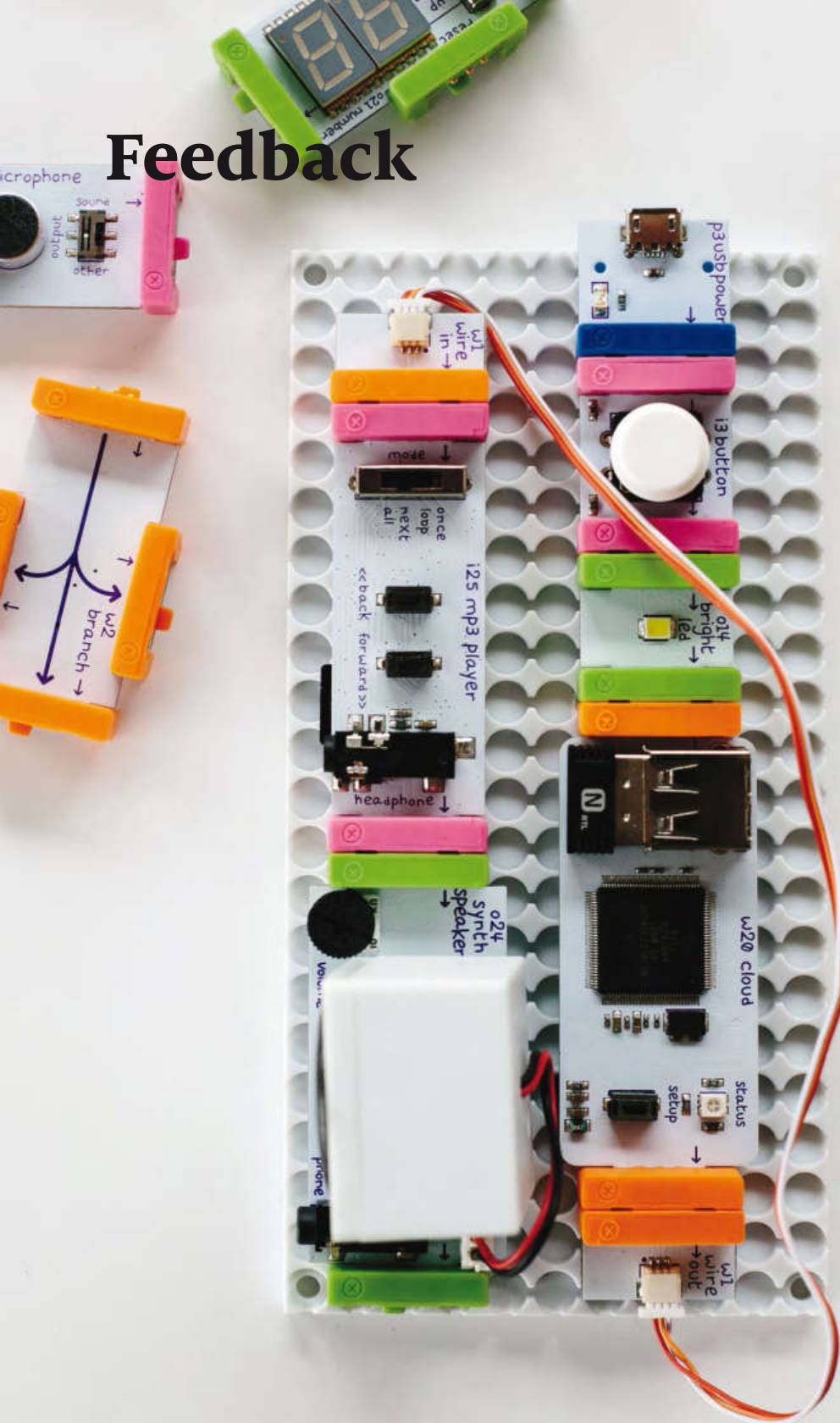


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Feedback



LETTERS

This is a note following your recent issue on technology ("Today's Smart Home," July/August 2015). We make insulation from sheep's wool sourced in New Zealand and processed in Reno, Nevada. We consider ourselves lucky to participate in a quest to create awareness around an old "technology" that has been not much more than underappreciated since the proliferation of synthetics began. Fortunately, amidst the race to obsolescence, we find an increasing lot who agree that nature does indeed do it better.

Andrew Legge
Truckee, California

As a technophobe, it's exciting to read how these new, user-friendly technologies appear to integrate home management so families can enjoy the experience of living together ("Today's Smart Home," July/August 2015). Thanks for continuing to cover the topics that are important while remaining true to your aesthetic vision.

Jeremy Schuster
Paris, France

Kudos for recognizing smart technology ("Today's Smart Home," July/August 2015), given Dwell's status in emerging trends, but this is a very complicated theme. Today there is still no affordable, usable unifying interface for all home systems. Everyone is vying for visibility in that realm without playing nice.

Craig Slawson
Denver, Colorado

Interestingly, the home featured on the cover of your July/August issue reminds me of this painting I completed back in 2011 (*Modification*).

—Ian McLean, Sarnia, Ontario, Canada



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DWELL ASKS

How do you make the most of your small space?

Only keep what you're passionate about. Everything else must go—space will magically appear.

@8_12Design
Posted to Twitter

I live in a small studio and the key is to use the vertical volume; pare down and put up shelves.

@lacarolyn626
Posted to Instagram

When you can't find the perfect piece, build it yourself or get it made by someone. Every inch counts.

@oraclocks
Posted to Instagram



I focus on the experiences we can have as a family when we live with less stuff. @asmallife [Posted to Instagram](#)

TWEETS

@Etalon4Home:

Good ideas for small spaces on the water with #views!! Love the clean lines and colors used ("Come Home to the High Water," June 2015).

@TMCFloors:

Beautiful! An inspiring story behind this space and its adaptable design ("Home Free," July/August 2015).



@angeladallman:

This would be a dream home for childhood, bookworm me. (And adult me as well.)



PHOTO BY MATTHEW WILLIAMS (DWELL ASKS), IKE EDEANI (HOME FREE), COURTESY OF ANDREW LISTER ARCHITECT/BECKY NUNES (TWEETS).



SPOTLIGHT

@thibaudherem on Instagram

Though they could pass for computer-generated renderings, French illustrator Thibaud Herem's intricate drawings of buildings are all done by hand. Using pencil and India ink, Herem, who trained as a graphic designer, depicts architectural details in London, where he lives. The artist re-creates both familiar landmarks and rarely noticed details—he once did a series on nightclub entrances. >



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Contributors



Anna Moller

A fine art and commercial photographer living in New York, Anna Moller has been featured in a range of publications, from *Real Simple* to *T Magazine*. She captured a tiny artist's cottage in Foster, Rhode Island, for this issue ("Back to the Garden," p. 98). "It felt very dreamlike," she says of the 530-square-foot space. "I could imagine lying in the bed and feeling very peaceful."

If you were trying to downsize, what would you get rid of first? "We have a really big couch—all three members of my family can recline on it at the same time. That thing might have to be the first to go."

Mary Ore

Los Angeles-based writer and editor Mary Ore wrote about a small, 17th-century Alpine house in Switzerland renovated by architect Jonathan Tuckey ("No Half Measures," p. 90). "It was interesting how Jonathan preserved the original flow of his house, where some rooms open straight onto one another, doubling as hallways," she says. "He has thought deeply about how privacy may be overrated in our time, but he has also made sure to have doors to close or curtains to pull across when privacy is craved."

Describe the tiniest space you ever inhabited. "When I was an au pair in Paris, I lived in a tiny maid's room on the top floor of a 19th-century building. There was only room for a bed, a desk, and a sink."



Lucas Allen

Photographer Lucas Allen, who splits his time between New York and Melbourne, started shooting professionally at the age of 21. His work includes interiors, still life, travel, food, and portraiture. For this issue, he shot the Premaydena House ("Into the Wild," p. 114) in a remote area of Tasmania. "The most memorable part of visiting was the drive to get there from the airport," he says. "Tasmania is such a stunning place and the landscape is so beautiful."

What's the most-used storage item in your house? "A huge set of wardrobes that were built by my brother, a cabinetmaker."

Lisa Skolnik

Chicago-based writer Lisa Skolnik has authored books, articles, and blog posts, for dozens of major outlets, about sustainability, education, food, architecture, and design. She penned "The Hand Made's Tale," about an off-the-grid cabin in Bayfield, Wisconsin (p. 44). "Architect Bill Yudchitz told me anyone can build his Nest house from his plans if they can use a table saw," she says. "Now I know what I'll do when I retire, someday in the distant future."

What could you never live without? "Our communal tables."



Guillermo Cano

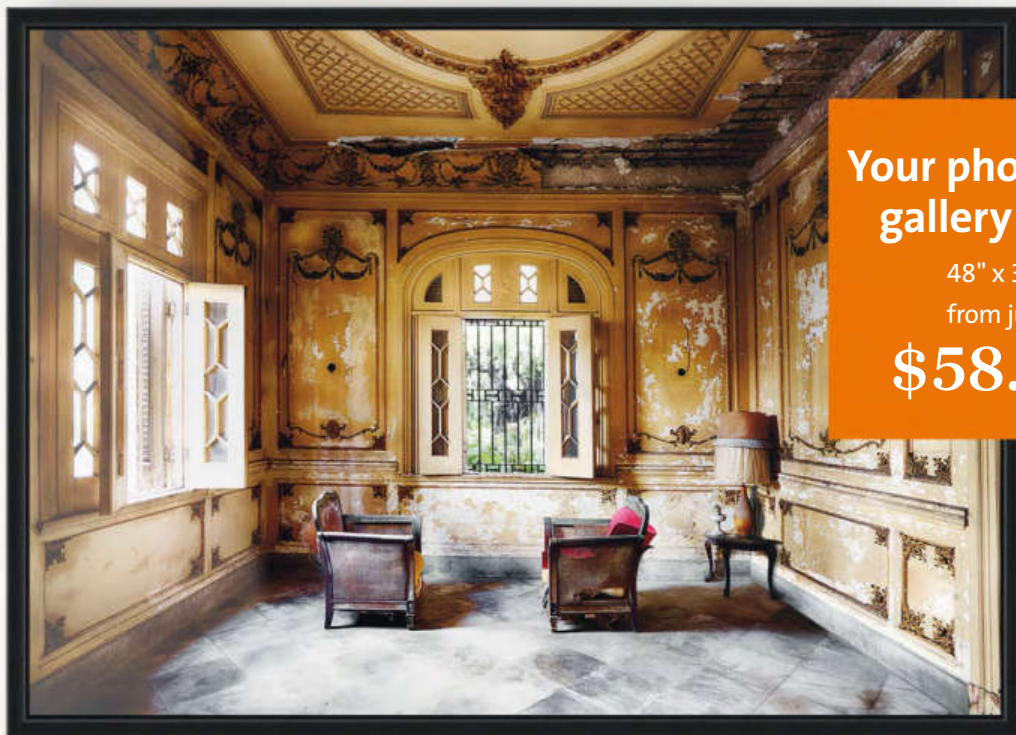
A graduate of Parsons School of Design, 29-year-old photographer Guillermo Cano regularly shoots architecture, interiors, landscapes, and still life. He took the photographs for "In the Balance," a story about a couple's elegant cabin in the Berkshires (p. 62). "Framework Architecture seamlessly integrated the cabin into the surrounding forest, and being inside gave me an incredible feeling of being suspended in the treetops—like a kid in a tree house."

Describe the tiniest space you ever inhabited. "A 180-square-foot apartment in the middle of Tokyo. The kitchen and the bed faced each other, and it had only one small window." □

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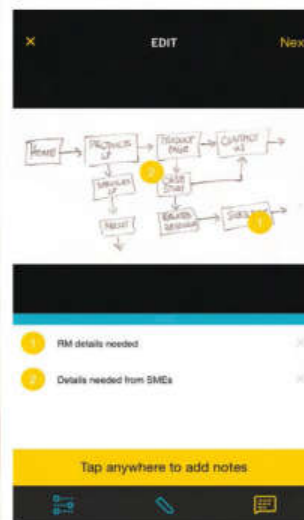
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- 38 Houses We Love: Brooklyn
- 44 Outside: Prefab Cabin
- 52 Big Idea: Woody the Trailer
- 62 Houses We Love: Monterey, Massachusetts
- 66 Kitchens We Love: Boston



On the Square

Design heads extoll the rectilinear, plywood creations of modernist Donald Judd (1928-1994), whose four-decade body of self-described “specific objects” posed visceral meditations on scale, space, and context. But few may be familiar with Judd’s Cor-Ten steel sculptures, which he began to produce in 1989, just a few years before his death. The uniquely oxidizing metal surfaces introduced new avenues of chance, color, and tactility to his longtime signature for smooth, machine-made surfaces of Plexiglas, metal, and wood. Composed of four Cor-Ten steel boxes and yellow paint, this untitled 1991 piece is among those featured in a new show focused on this latter body of work, on view November 7 to December 19 at New York’s David Zwirner Gallery. davidzwirner.com

Architect Nicholas Hunt used his garden as a laboratory for his budding private practice, creating a 55-square-foot studio filled with handcrafted details, including a half-inch reveal surrounding the front window and a Plexiglas skylight. "When a place is this small, the minimal details need to be nice," Hunt says.

A Place in the Shade

In a Brooklyn backyard, an off-duty architect builds a structure that tests his attention to the little things.

TEXT BY
Heather Corcoran
PHOTOS BY
Brian W. Ferry

PROJECT
Backyard Garden Studio
ARCHITECT
Nicholas Hunt,
Hunt Architecture
hunt-architecture.com
LOCATION
Brooklyn, New York

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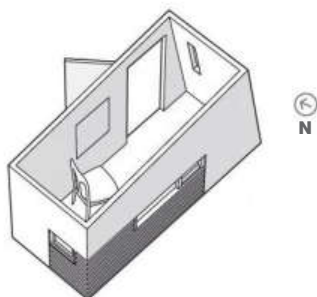


The new Nest
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The building's design was determined by the desire for a strong geometric form and by the materials Hunt could find. The cedar cladding is meant to fade over time (left). The interior features fence pickets from Hunt's parents' house and a rotating selection of furniture from his apartment (below). Windows oriented toward nature shut out the city.



"It's a perfect spot for an afternoon nap, a makeshift painting studio, or a quiet space to have a drink with a friend." —Nicholas Hunt, architect

Just a few blocks from the swooping Barclays Center arena in downtown Brooklyn sits an unexpectedly quiet haven, a petite 1,300-square-foot patch of green punctuated by a small outbuilding. This modest structure, a single room with just enough space for an army cot or chair, was designed and built by architect Nicholas Hunt, who runs the studio Hunt Architecture with his brother, Andrew, in addition to working for larger firms.

"The point of the project for me was an escape from the city—both in terms of building it and hanging out in it, inhabiting it," says Hunt, who spent a total of about seven days over four months constructing the space. "It was for the act of building and to be able to do this for myself, to be my own client; that's something young architects rarely get a chance to do."

The 5-foot-by-11-foot studio was completed for just under \$1,200, a small sum made possible by the clever reuse of materials, like cedar planks salvaged from another job and the white fence pickets from his parents' property in Massachusetts that make up the interior. Plexiglas fills a skylight and wood-slatted windows, keeping out prying eyes while opening up the interior to views of greenery and sky.

"Once you're in it," says Hunt, "you feel outside the city." □





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The Hand Made's Tale

How a father and son built a diminutive off-the-grid cabin in the Wisconsin woods.

Architect Bill Yudchitz asked his son, Daniel, to help him create a self-sustaining multi-level family cabin in Bayfield, Wisconsin. Floor-to-ceiling doors from Sierra Pacific Windows open the structure to the elements (below left) and provide a protective layer when not in use (right).



TEXT BY
Lisa Skolnik
PHOTOS BY
Narayan Mahon

PROJECT
Nest
ARCHITECT
Revelations Architects/Builders
revarch.com
LOCATION
Bayfield, Wisconsin

A vision of an archetypal little cabin in the woods—reinterpreted with a contemporary aesthetic and a sustainable footprint—inspired Bill Yudchitz and his son, Daniel, both architects, to put their years-long dedication to the small home movement into action five years ago. “Everything we saw was ugly, corny, and Spartan,” says Yudchitz. “We wanted to prove that architecture can be artful and soulful, but still tiny, affordable, and green.” With Yudchitz’s practice, Revelations Architects/Builders, in Stevens Point, Wisconsin, and Daniel working for architecture and engineering firm HGA in Minneapolis, the experiment would also yield a pair of weekend retreats for their families.

Finding lakeside land proved surprisingly daunting; many idyllic spots, such as Wisconsin’s Door County, have zoning ordinances with minimum size >



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requirements larger than what the Yudchitzes planned to build. In September 2009, after seeing dozens of sites, they landed a 2.78-acre lot with water access on a wooded bluff overlooking Lake Superior's Chequamegon Bay for \$52,500. It's 2.6 miles outside Bayfield, Wisconsin, population 530, and about a four-hour drive from each of their homes.

Four months later, they completed a cabin they christened the EDGE (Experimental Dwelling for a Greener Environment), a striking rectangular structure clad with a white-oak rain screen, topped with a playful butterfly roof, and sporting integrated multifunctional furnishings that doubled the livability of its 325 square feet (plus two 85-square-foot sleeping lofts), Yudchitz estimates. But because of the two men's admiration for Pritzker Prize winner Peter Zumthor's exquisite construction details, it was built with the painstaking precision of a Swiss watch—and it was pricey. "It cost at least \$100,000 to build because the materials were crafted to within .002 inches, so it's expensive for what it is," says Yudchitz. >



Nest's main room, lined in aspen plywood with a Douglas fir floor, has folding chairs found on eBay and a fold-out birch table designed by the team (above). One corner holds a refillable water jug and a stainless-steel washbasin (left).

Daniel hangs a folding chair, Shaker style, on the wall adjacent to the entrance (below). The room gains extra light through slivers of space between the slats of the floor above. Structural two-by-fours and framing were left raw.



**"Anyone can build this from a set of plans. It doesn't take a lot of skill to do this."
—Bill Yudchitz, architect and resident**

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Mortenson
construction



Aluminum pipes were repurposed as ladder steps leading from the sleeping loft (left) to the roof deck. The sleeping bag is from Gander Mountain. A Murphy bed provides more sleeping space downstairs (above). A rainwater catchment system feeds a cistern and outdoor shower (below). The Butterfly chairs are from Hayneedle.

“As an antidote, we built Nest,” he quips. They started work on the structure—about 130 feet away from their EDGE cabin, but hidden by the woods and plopped on a platform of treated framing lumber supported by concrete piers—in July 2013. Working only on weekends, the pair completed Nest in a little over a year. To mitigate costs, they used leftovers from prior projects and filled it in with newly purchased supplies, making an exact budget tough to pin down. “Not counting time, it will take between \$15,000 and \$25,000 to build the Nest, depending on materials selection,” says Yudchitz, who believes almost anyone can do the job from their plans. “We managed, and we’re not finish carpenters. The only tool we used that required any real skill was a miter box. The Murphy bed was the hardest thing in the place to make,” he says.

Measuring only 9 by 10 feet and standing 12 feet high, Nest is a smidgen taller than a typical storage shed. But the similarities stop there; true to the Yudchitzes’ vision, it’s artful and soulful. The standard lumber used for the framing and sheathing gets a dose of modern style from black metal panels on three sides; they’re actually standard >



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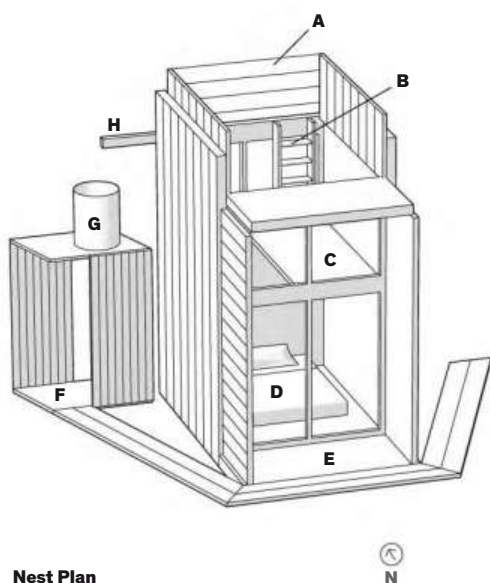
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A standing-seam steel roofing panel clads a portion of the exterior (above), while the aluminum pipes also serve as the railing for the roof deck. The family cooks all their meals at the fire pit outside.



Nest Plan

- A Roof Deck
- B Ladder
- C Sleeping Loft
- D Living Area
- E Patio
- F Outdoor Shower
- G Cistern
- H Rainwater Catchment Spout

standing-seam roofing with a Kynar finish. The fourth side, facing south and overlooking the lake, is edged in standard residential glass patio doors. Awning windows top them, and floor-to-rooftop doors border the window wall and swing open to form an enclosed porch, or close to protect the structure when it isn't in use. They're made of white-oak rain-screen panels and lined with aspen plywood. The flat roof is also an observation deck and overhangs the doors by four feet as a shield from the elements. Behind the structure is an outdoor shower, fed by a sand-filtered water cistern that funnels water off the roof.

Inside, the space morphs for lounging, eating, and sleeping, thanks to its fold-out, drop-down furnishings made out of Baltic birch plywood. Collapsible chairs come down off of walls; a table and bed fold out of the same; a wash-

basin, fed by a two-gallon water jug, slides out from a corner; and a ladder along the wall leads to a nine-by-five-foot sleeping loft. From there, another ladder leads to the rooftop that adds another 90 square feet to the cabin—in good weather. Without a refrigerator or stove, food is fresh and cooked outdoors on a camping grill, “so if it rains, we head to town to eat,” Yudchitz says with a laugh. Solar lanterns charged outside come inside to light the space at night.

The family is at their Nest at least three weekends a month from spring to fall. (They head to EDGE in winter.) Yudchitz says the house can hold “three adults; two adults and two kids; or four adults if they’re young and in love.” He’s most proud of the fact that “we did a lot with a little.” And he’s pleased that they were able to pack everything they wanted into such a minute footprint. □


MADE FOR LIVING



Going Mobile

A young couple on the move build a small home that will go wherever life takes them.



A woman with blonde hair, wearing a dark tank top and light blue jeans, is walking away from the camera on a stone path. The path leads through a grassy field towards a dense forest of evergreen trees. In the background, there are large, rugged mountains under a sky with soft, white clouds. The lighting suggests it might be late afternoon or early morning, with a warm glow on the mountains.

TEXT BY
Ray Mark Rinaldi
PHOTOS BY
Benjamin Rasmussen

PROJECT
Woody the Trailer
DESIGNERS
Brian and Joni Buzarde
LOCATION
Marble, Colorado

Brian and Joni Buzarde's self-designed home sits on a customized chassis by PJ Trailers that's just eight and a half feet wide. The 236-square-foot trailer is clad in cedar.

As Brian and Joni Buzarde closed in on their 30s, they were eager to settle down in a place of their own. But there was a problem: Neither knew where their fledgling careers would take them. So they devised a solution that was unorthodox but practical, and they built a house that could go with them no matter where they ended up.

Their 236-square-foot trailer—which Brian's brother, Brandon, nicknamed Woody—has made upward mobility possible, having moved with them from Austin, Texas, to the Rocky Mountains hamlet of Marble, Colorado. Before finding its current mooring, this modern

backcountry cabin on wheels was nestled in a trailer park not far from cattle ranches and wilderness trails, where the couple's home stood apart from the clunky double-wides and anchored Airstreams that surrounded it.

Altogether, Woody cost about \$50,000 to build. The couple put Brian's skills as a recent architecture school graduate to the test by designing it themselves. They decided early on that they would take on all of the construction work, too, even though they had no experience. "Just doing it was a leap of faith," Brian says. "We maxed out all the assets we had. Most of our family

members thought we were crazy."

They started by purchasing a 26-foot-long flatbed chassis for about \$7,000 and then bolted on walls made from structural insulated panels—foam insulation sandwiched between sections of oriented strand board. The cedar-clad trailer is slightly taller at the back, giving it an angular, contemporary shape. It is eight and a half feet wide and reaches a height of 13½ feet at its tallest point, reaching legal limits for highway travel without a special permit.

Inside, the dominant material is birch-veneer plywood—a modern choice, versatile enough to serve as walls, floor, ceiling, and kitchen cabinets. The place is full of tiny-house efficiencies: There's a loft bed, a half-size refrigerator, and eight-inch-deep storage compartments built into the floor. The bathtub is a galvanized-steel cow trough, and a closet area omits a formal dresser in favor of hanging baskets. A large sliding-glass door cuts down on interior storage possibilities but adds >



Container Store finds, like galvanized-steel shelving in the kitchen (left), maximize storage. The birch-plywood cabinets, floor storage space, and banquette (above) were all designed and built by the



couple. Learning as they went, they opted for an industrial look for plumbing and electric. "We knew we didn't really have the skill to be fussy, so we just embraced that and went with it," Brian explains.



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While most trailers are oriented horizontally, the couple arranged theirs more like a cabin, with distinct areas for different functions. A 55-inch Samsung Smart TV, a gift, is

one of few indulgences (left). The sleeping loft (below) features a Velux skylight. Structural insulated panels by Vantem keep heating costs down in almost any climate.



**“It would be more efficient if we had more storage, but wide-open spaces were really important to us.”
—Joni Buzarde, resident**

Milgard sliding doors (below) were added with the future in mind. “We really wanted it to feel big since we planned to live in it full-time,” Brian says.

natural brightness, enhanced by two skylights. “We got rid of a lot of stuff when we moved in, and it was really freeing,” says Joni, who works in marketing. “It felt good.”

As construction proceeded, they embraced their inexperience and opted to leave the plumbing and the electrical conduit exposed, reducing costs and giving the living spaces an industrial edge. “This place is a visual history of us figuring out how to do things on the fly, with a limited budget,” Brian says.

Building a residence on wheels allowed them to sidestep the permitting process, cutting expenses and lead times. “I thought I would knock it out in a few months,” Brian says, but the project, which the couple squeezed in around their jobs, took about a year. Woody became their home in June 2012.

The couple, who married in August 2014, plan to continue living in the trailer full-time until they start a family. >



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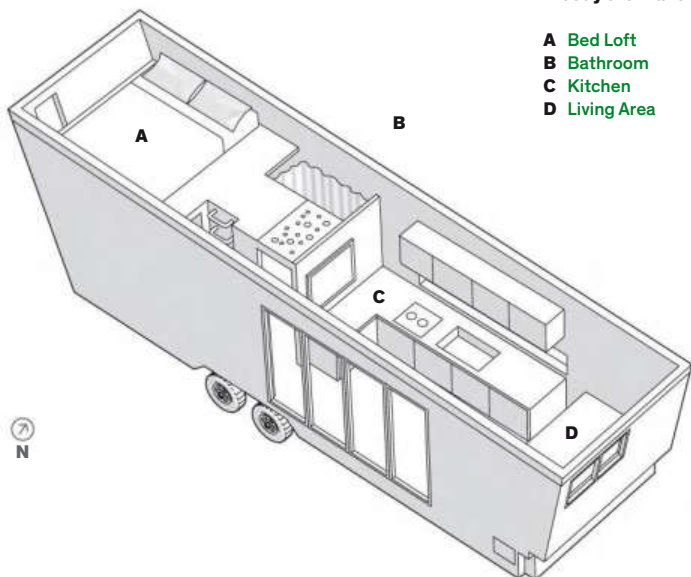
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Woody the Trailer Plan

- A Bed Loft
- B Bathroom
- C Kitchen
- D Living Area



Woody may be big enough to handle a 55-inch flat-screen television, a pair of fishing rods, and their dog, Sheba, but it would be a tight fit if children entered the picture. The trailer, which can be hitched to a pickup truck, isn't that easy to move; it holds all their possessions and isn't aerodynamic like a typical recreational vehicle. When the time came, however, Woody hit the road one last time. Fulfilling their dream, the Buzardes bought a five-acre piece of open space in Marble, Colorado, where they parked Woody permanently. □

"When we first set out on this crazy adventure, we always pictured parking Woody in a place like this," Brian says. "We honestly couldn't have imagined it would be this spectacular."





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In the Balance

When nature laid down a boulder of a design challenge in the Massachusetts mountains, an architect's solution elevated the project to new heights.

TEXT BY
Robert Landon
PHOTOS BY
Guillermo Cano

PROJECT
Berkshire House
ARCHITECT
R D Gentzler,
Framework Architecture
fwarchitecture.com
LOCATION
Monterey, Massachusetts

Like knots in a tree, compelling designs sometimes form around an impediment. When Maricela Salas and Mary McGoff purchased a piece of land in the Berkshires, they had no idea that a rocky ledge would complicate construction of the simple house they'd imagined. But it also gave them exactly what they were after: a retreat that immerses them in the natural world.

Having camped in the region for years, the couple wanted their new house to approximate the connection with the land they'd felt sleeping in their tent. They've happily shared a

one-bedroom apartment in Manhattan for 15 years, so they were more than willing to forgo a sprawling footprint.

After an informal competition among colleagues and friends (Salas is the business director at Murphy Burnham & Buttrick Architects), the couple chose R D Gentzler, principal at New York's Framework Architecture, to design their dream. In the end, Gentzler created something uncannily like a downtown loft transplanted onto a wooded lot in Monterey, Massachusetts, just 10 minutes by foot from the Appalachian Trail.

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A cantilevered cabin designed by R D Gentzler blends into the forest, even as it hovers above a 20-foot drop-off. Its south face is almost entirely glass, but a roof canopy limits solar gain. "We sit on the deck all afternoon watching the trees, and the time just flies by," says resident Maricela Salas.

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apartments prepared us for the efficiency that this project required,” says Gentzler of the 850-square-foot cabin. “The small footprint also helped us create the intense relationship with nature that the clients wanted.”

That inside-outside connection is reinforced by double-height glazing in the living room, financed by savings resulting from the project’s small scale. Other decisions kept costs down while bringing the home closer to the natural world: The exterior is visibly knotted pine, and the building frame is engineered wood, not steel.

Nature did have one expensive—but enchanting—surprise in store. On the long and sloping lot, the best siting for the house turned out to be a rocky ledge.

“We were naive when we bought the lot and didn’t know there was so much ledge,” McGoff says. “But we are so happy because, in the end, that is what makes this house so special.”

“The cantilevered deck was always part of the design,” adds Gentzler. “But now that the house is perched on the rock outcropping, the living spaces are 20 feet above grade, up among the tree-tops. This really enhances the feeling of immersion in the surroundings.”

A south-facing overhang extends above the porch, blocking direct summer sunlight and helping keep the interior cool. But in the winter, when trees are bare and the sun is low, light streams in and warms the space. Spray-foam insulation and an advanced heat-recovery ventilator maximize these effects.

Whether nature is bare or in leaf, McGoff and Salas agree that the home brings them closer to nature than the tent they used to share.

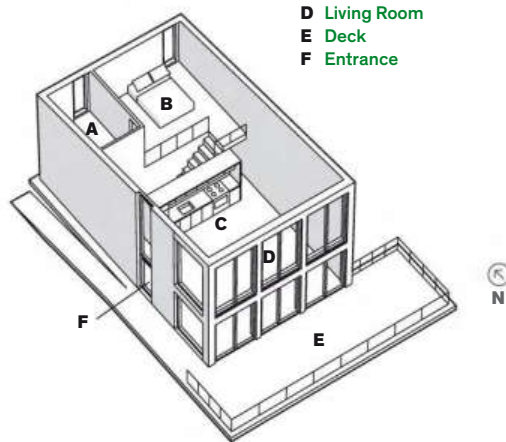
“When we used to camp, we often ended up spending time in nearby towns,” says McGoff. “Now, we just park the car and hunker down.”

Adds Salas: “We never want to leave.” □



Berkshire House Plan

- A Bathroom
- B Bed Loft
- C Kitchen
- D Living Room
- E Deck
- F Entrance



The residents splurged on double-height Marvin Integrity windows (left), but saved by using knotted pine planks for the exterior (above). The kitchen and lofted guest bedroom (below) take cues from urban living—including an apartment-size Summit refrigerator. The cabinets are IKEA and the tile is by Heath Ceramics.





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Open Table

A renovation in Boston helps bring a family together—at home and in the kitchen.

TEXT BY
Luke Hopping
PHOTOS BY
Matthew Delphenich

PROJECT
Corcoran-Hunt Residence
ARCHITECT
Bunker Workshop
bunkerworkshop.com
LOCATION
Boston, Massachusetts

In renovating the 90-square-foot kitchen of a Boston apartment, architect Chris Greenawalt drew upon both spatial and material solutions to create a pleasing and wheelchair-accessible space to accommodate all three of its tenants.

Universal design is actually quite specific. That's what architect Chris Greenawalt of Bunker Workshop learned while renovating Amy and Elizabeth Corcoran-Hunt's apartment in Boston's South End. Amy, a writer whose legs were almost completely paralyzed by a neurological disease in 2013, recalls when she was measured for her wheelchair: "It was done in great detail, so it fit perfectly." For their home, the couple wanted a space that was equally tailored to her needs.

When they connected with Greenawalt in 2014, the Corcoran-Hunts and their daughter, Caroline, then two years old, were in the process of

relocating from a duplex to a single-floor apartment that promised greater accessibility, with one notable exception: the kitchen.

Closed off and loaded with clunky appliances, the 90-square-foot developer unit was cumbersome for Amy to navigate. "If you maneuver yourself well in a sleekly designed wheelchair, you can get by with a four-by-four-foot-wide turning radius," she explains. For the hardest-working room in the home, such cramped conditions would not do for the family of three.

The project posed a unique challenge for Greenawalt, who had never before designed for a wheelchair user. To >



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“A design that fits the needs of a specific client at a specific point in time is one challenge; the greater challenge is to design a space that will work for years to come.” —Chris Greenawalt, architect

To open up the kitchen's tight quarters, Greenawalt removed an adjacent divider wall and created hollow areas beneath the sink (below), counter, and custom-built bar (right), allowing resident Amy Corcoran-Hunt to sit comfortably facing them in her wheelchair. He also clad the undersides of taller cabinets in marble to create an attractive aesthetic from every angle.



inform his approach, he spent one-on-one time with Amy, prepping meals and doing dishes to identify key areas of frustration. “It became a problem-solving exercise,” he says. “One without universal solutions.”

First, he removed a wall between the kitchen and hallway to improve fluidity of movement. “No more tight turns or having to reverse,” Amy says, beaming. Hollow spaces beneath the sink and bar now enable her to sit facing the counter, instead of having to sidle up parallel to it. New appliances, too, empower her with self-sufficiency: A dishwasher by Fisher & Paykel opens straight out like a drawer, and controls for an InSinkErator garbage disposal

and Cifial faucet were repositioned to be within reach while seated.

The upgrades didn’t end with functionality: Greenawalt wanted the kitchen to become a space where Amy would also feel comfortable socializing and spending time. Taking her seated vantage point into account, he clad the undersides of the higher cabinets in marble to improve her view. “It’s a great example of how her unique perspective helped us produce interesting design elements,” says Greenawalt.

Amy can participate in family meals with ease, setting the table and baking cookies with Caroline. “It’s a beautiful place that we can live in exactly as we are,” she says. □

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Portrait of Wendell Castle seated on *Long Night* (2011), 2013. Photo courtesy of Friedman Benda and the artist. Photo by Adrien Millot.

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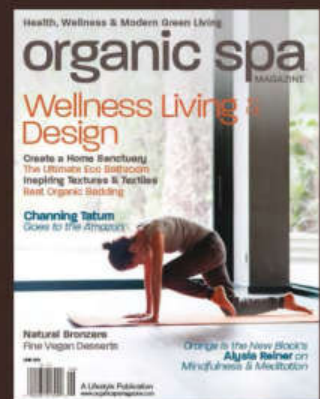
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Inspired by the small scale of Japanese residences—in particular, Makoto Masuzawa's 1952 Minimum House—architect Andrew Simpson designed his own economical 538-square-foot home, set into a wooded site in Island Bay, a coastal suburb outside Wellington, New Zealand.

Up in

An architect with a taste for unconventional living spaces creates a small house at lofty heights with a starring view.

TEXT BY Sam Eichblatt
PHOTOS BY Paul McCredie

PROJECT Island Bay House
ARCHITECT WireDog Architecture
LOCATION Island Bay, New Zealand



the Air



Architect and resident Andrew Simpson maximized the diminutive home with double-height ceilings, elevated compact shelving (above and right), and lofted sleeping quarters (opposite, left).



F

For Andrew Simpson, the so-called New Zealand Dream—a classic colonial villa on a tidy suburban quarter-acre lot—never held much appeal.

When he was a student and a habitué of Wellington's nightlife scene, Simpson lived in a variety of eccentric spaces, including an active warehouse in which he contrived a home by bending walls of corrugated cardboard into complex, self-supporting shapes.

When his fiancée, Krysty Peebles, entered the picture, the couple tried living in a traditional home but quickly labeled the attempt a failed experiment.

"We found standard houses strangely unsatisfying," Simpson says. "It made me realize a three-bedroom house with a garden doesn't suit everyone. I had shaped my earlier dwellings rather than being pigeon-holed into a specific way of living."

So they moved into a tiny freestanding apartment, a former architecture office partially constructed from repurposed school windows that rattled in Wellington's notorious winds. They later upgraded to another converted office, this time inside a rambling contemporary residence on the city's waterfront. "These spaces were uplifting and exciting to live in," Simpson says. "The idea of returning to a more



“Being your own client is very difficult, and different from the standard process—you get to be more experimental.”

**—Andrew Simpson,
architect and resident**



Open enclosures and connections to adjacent living spaces keep the home inviting and airy rather than densely packed—a key feature for an owner of two dogs: Ben, a whippet (opposite), and Flynn,

an Irish gypsy dog (above). The home also extends into outdoor panoramas, even—and especially—from the ground floor, where a westward-facing deck cantilevers out into the lush landscape.

conventional mode of living was becoming less and less attractive.”


When the couple finally decided to design and build their first real home, it was to these unorthodox spaces that they turned for inspiration. They purchased an untraditional plot—a small and sharply sloping piece of land with a majestic, unimpeded view across Island Bay, a coastal suburb just south of Wellington—and Simpson sketched out plans for a 538-square-foot house that would accommodate a more experimental way of living.

A major influence on this design was Simpson’s experience as an intern in Kyoto, Japan. It was there

that he became interested in the work of Makoto Masuzawa, an architect who, in 1952, designed the Minimum House, an economical family home based on a rigorous set of principles, including a strict envelope, a gabled roof, and one “open” glass wall. “Masuzawa’s process resonated with me, as did the economic reasons he developed it,” Simpson says. “Of course, today, you’ve also got environmental reasons to build small.”

Seen from the outside, Simpson and Peebles’s house is unassuming, its inexpensive corrugated-metal cladding echoing the tin shed, a vernacular style of the region. “It’s a box, basically,” Simpson says. >



A man in a light blue button-down shirt and dark trousers stands on a wooden deck, leaning against a glass railing. A brindle dog stands next to him, looking up at him. The deck is made of grey wooden planks. In the background, there is a dense forest of green trees on a hillside. A white house with a blue roof is visible through the trees. The sky is clear and blue.

Oriented to absorb the afternoon sun, floor-to-ceiling doors comprise two-thirds of the home's west-facing walls, which open to an elevated deck overlooking Island Bay. Combined with extra-thick building insulation, this passive element provides sufficient heating for the home, even during winter months—a true feat given the region's cold seasonal winds.



Simpson runs his practice, WireDog Architecture, from his home study, where custom bookshelves line the perimeter of the mezzanine (above) for a storage solution that doubles as railing. On the ground floor, Simpson's fiancée, Krysty Peebles, makes coffee in a compact kitchen outfitted with a Foraze Panni sink, Bosch induction cooktop, and Mitsubishi refrigerator (right).



"You enter through a modest door at the back, and the whole house opens toward the west," he says. "It's a surprise—a low entry that opens out, like Frank Lloyd Wright did at Fallingwater. From that point of view, it is utilitarian, but there is also whimsy."

Much of the structure's true beauty lies behind its unremarkable outer skin. As do most Masuzawa houses, the couple's home contains a double-height space that was left undivided to allow the interior areas to connect and "borrow" space from one another. For example, Simpson says, the mezzanine bedroom in their house would feel cramped if it were fully enclosed, but opening it to the living area below makes it seem much larger. The same goes for the kitchen and the study, where the architect now runs

his independent practice, WireDog Architecture.

Two-thirds of the west-facing wall comprises huge floor-to-ceiling glass doors that slide completely away, opening the house to that stunning view. The door bottoms are lower than the threshold, so the joinery frame is hidden when the doors are closed. Elevated among the trees, the house gives the sense of being perched in the leafy canopy.

Oriented to capture the afternoon sun in winter, the glass wall allows for maximum heat gain. This, combined with the tight envelope of the building's insulated, five-and-a-half-inch-thick walls (the local standard is three and a half inches), means that the living space doesn't need heating in winter—an impressive feat for a house on a coastal hill, where

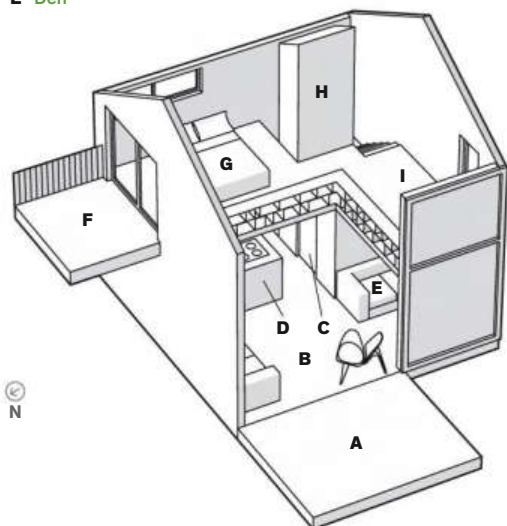
Island Bay House Plan

Ground Floor

- A Deck
- B Living area
- C Bathroom/Laundry
- D Kitchen
- E Den

Mezzanine

- F Upper Deck
- G Bedroom
- H Closet
- I Study



“There’s that iteration you go through, trying to both maximize space and the feeling of space, so that it doesn’t feel cramped.”
—Andrew Simpson

“I suppose you could consider me part of a subculture who lived in various inner-city spaces,” says Simpson, whose previous homes include ad hoc spaces in industrial warehouses, floors of office buildings, and units above shops and bars. In designing his Island Bay home completely from scratch, he retained his

experimental spirit: “We wanted a house that responded to our wider social, environmental, and economic concerns rather than something that blindly followed convention,” he says. Unassuming in sight, the home’s corrugated-metal cladding (above) recalls the tin shed, a vernacular housing type in the region.

the weather is often blustery and cold.

After the initial construction phase, the couple moved into the empty shell of the house and spent their weekends using a circular saw to craft the internal joinery, space-saving shelving, and a bookcase that doubles as the mezzanine balustrade. Materials like Italian poplar and Lawson cypress work together to give the space a warm, inviting feel.

Simpson’s favorite element, however, is the white ash on the floors and ceilings, which was oiled once in place. The ash was torrefied, a process in which wood is left in a kiln until it begins to caramelize, giving it a rich chocolate tone. Much of the relatively tiny budget of under \$150,000 was devoted to a few luxurious internal materials and fittings, with the limited scale

of the house putting this small number of pricey items within the homeowners’ reach.

In a country where low population density has encouraged architect-designed homes to become increasingly expensive and unaffordable, Simpson’s house is a bold statement—and potentially a challenge to the status quo.

The home reflects the couple’s belief that a small footprint doesn’t necessarily equate with compromise and that it supports a better model of living, one with the excess whittled away. “Because we had lived in experimental houses before, we were able to take that route—which is a privilege,” Simpson says. “This house seems to have hit a nerve. Technically, it’s small, but it feels generous.” □

TEXT BY
Arlene Hirst
PHOTOS BY
Nicholas Calcott

PROJECT
Chilewich-Sultan Residence
ARCHITECT
Edelman Sultan
Knox Wood Architects
LOCATION
Columbia County, New York

Home Spun

Two partners—in life and business—build a sustainable home on an unassuming plot in upstate New York.

●

In realizing their dream to build a country retreat in upstate New York, Sandy Chilewich and Joe Sultan—proprietors of the textiles firm Chilewich/Sultan—eschewed a mountainous view for an understated wooded plot. At 800 square feet, the flat-roofed home is a modest structure for the expansive 10-acre property.







Sandy Chilewich and her husband, Joe Sultan, had always been beachgoers, heading out every summer to their ramshackle house on Fire Island—a perfect place for a family with two young sons. But with the boys now grown, and that community overgrown, they were restless and ready for something different. The couple also wanted a place they could go year-round. They had long dreamed of building their own house and decided to search for land in Columbia County, in upstate New York. They weren't looking for magnificent vistas. "We wanted a place that felt contained," says Chilewich, creative director of the groundbreaking, eponymously named company that produces woven-vinyl tablemats and flooring. She recalls finding their land on the first day of looking: The real estate agent kept showing them what they didn't want—mountaintops with majestic views—but finally took them to a simple wooded plot, saying, "I shouldn't really show you this place; it's really boring." They bought it on the spot.

Sultan, a licensed architect who had spent years doing SRO (single-room occupancy) units all around New York for mentally ill adults, stopped being a full-time architect in 2000, when he joined Chilewich's growing textiles firm. He transitioned from his architectural practice in 2004 to serve as full-time CEO for what's now called Chilewich|Sultan.

The couple's country retreat would be the first house Sultan had ever built—a thoroughly appealing prospect. "It took a year to start construction. My first idea was to do a cabin," he says, "but Sandy said no."

Instead, they opted to build small—the house is just 800 square feet—because that was what they could afford without having to scrimp on materials or quality. And since the property encompasses 10 acres, they knew there was definitely room to grow. "We wanted what we did to be what we really wanted," explains Chilewich. As it was, Sultan added another five feet to the plan to accommodate a fireplace, then a bit more for a screened-in porch. He oriented the house along a north-south axis and placed the windows to take advantage of late-morning and afternoon sun in the south-facing living room, and afternoon sun from the west in the dining room and kitchen. The screened-in porch is located on the house's north side—placed there to be out of the sun and cooler in the summertime.

The house was also built with sustainability in mind. Sultan inserted as much insulation as he possibly could—upstate winters are cold—with blown insulation between roof joists under the porch. The windows are fitted with double-glazed Low-E glass, set into steel frames—a material that he has always loved. The kitchen walls are covered in reclaimed wood, water comes from a well on the property, and the hot-water radiant heating system is powered by propane and a small box boiler. >

Situated near the south-facing facade (above left), the main living space is furnished with a Michel sectional from B&B Italia, Feel Good side chairs by Flexform, and a suspended Ergofocus fireplace from Focus. In the dining area (opposite) are a Gamma table by Cappellini, Eames molded plastic chairs, and a Flotation pendant by Ingo Maurer. The floor coverings are designed by Chilewich, and an assortment of art pieces decorates a wall-mounted, stained maple shelf in the hallway (above). Though it posed structural difficulties, the elongated, wall-notched skylight provides a magical moment, says Sultan: "We can go to bed at night and see the moon through it."

“I always felt that the afternoon sun would be wonderful for cooking and reading—that was sort of the genesis of the house.”

—Joe Sultan, architect and resident





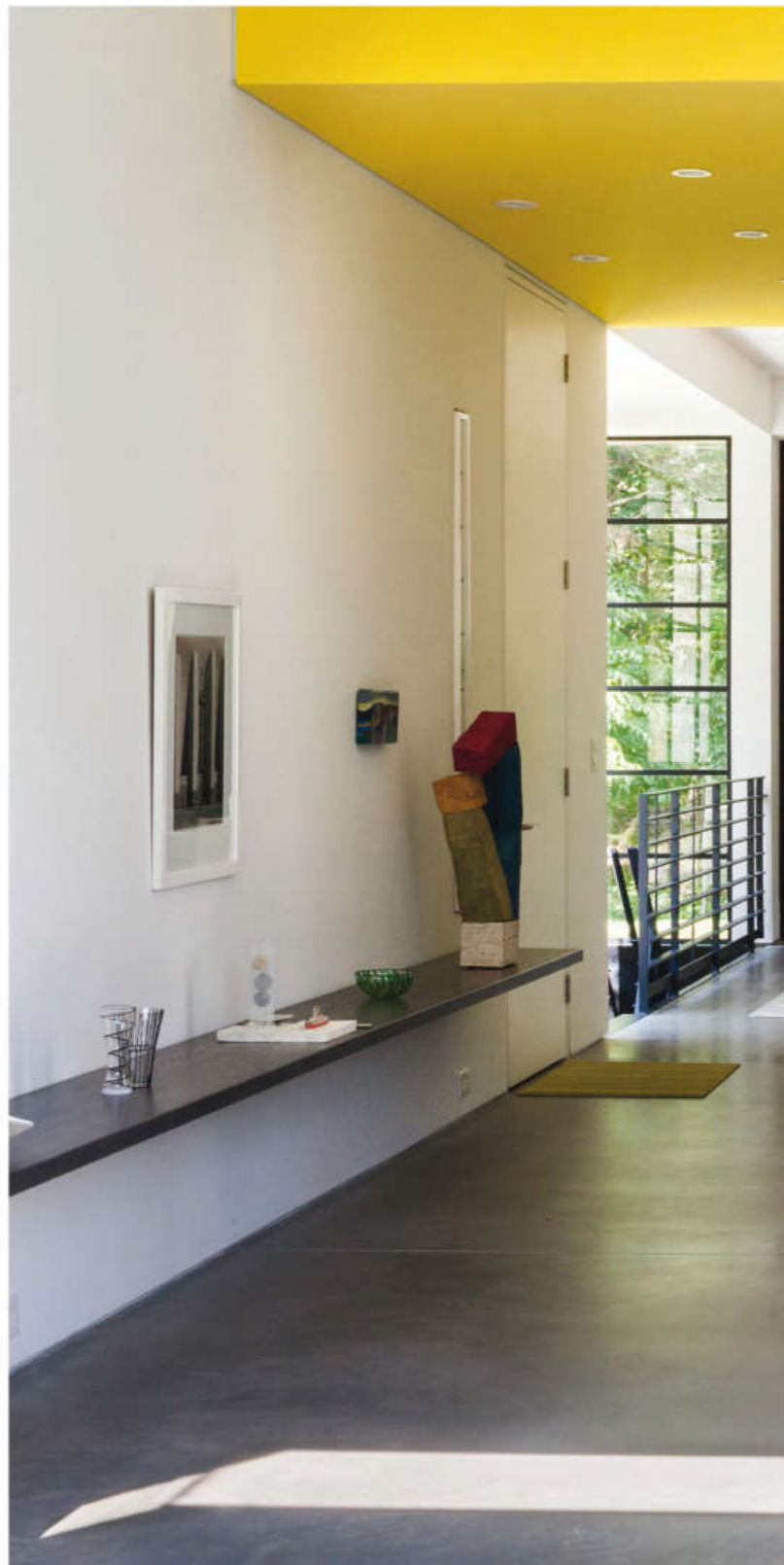
Residing at the home mostly by themselves, Chilewich and Sultan also use the living area as a bedroom to maximize space. Though they rarely close it, they sleep on a Murphy bed from Resource Furniture (left), which frees up room when

guests are over. When folded down, deep navy-blue cushions give the effect of a lush headboard (below). While the home does not yet have a proper master bedroom, the couple plans to create an addition sometime next year.

Sultan made use of every square foot. The house has a full basement, which not only contains the laundry and a work area but also a commodious guest bedroom and a well-stocked library. He situated the basement stairs by the west-facing windows in the dining area to bring daylight to the lower level.

What Chilewich and Sultan still don't have is a master bedroom. For now, they have installed a Murphy bed from Resource Furniture in the living room—an unconventional choice, but one the couple is happy with. Chilewich says they rarely close it, though, preferring to use the room as a mixed-space loft. She adds that they could have used the lower level as their bedroom, but loved being by the fireplace and also wanted to enjoy the light-filled space. Even so, they plan to add a master bedroom on the east side of the house next year. "There is a lack of privacy when we have guests," she admits.

The furnishings are a mix of high- and low-priced pieces. "It's so easy to spend a fortune," she says. "But then it becomes formulaic." The couple splurged on a B&B Italia sofa for the living room. Sultan hesitated when he heard the price, but Chilewich prevailed, >





“We sleep in a Murphy bed, but we never close it; it’s like living in a loft.”

—Sandy Chilewich, resident





Outside, Sultan added a stone wall to anchor and extend the structure into the landscape (opposite). A red print by Cris Gianakos (below) accents a well-lit stairwell leading to a laundry area, library, and rec room on the full basement floor. Furnished with Rakks

shelving, a Blu Dot table, and a sofa bed from ABC Carpet & Home, the floor also includes a spacious guest bedroom (below top). A bright-yellow color accent, painted onto the wall in Benjamin Moore's Sunburst, acts as a subtle, minimalist headboard.

telling him they'd have it for 50 years. The high end also includes a dining table by Cappellini, lighting from Foscarini and Ingo Maurer, and Eames dining chairs from Design Within Reach. The screened-in porch has rattan armchairs from Crate & Barrel, and the outdoor furniture was found on eBay.

The couple couldn't be more pleased with their new home, which took a year and a half to complete. And Sultan is proud of his first residential project: "It was easy," he says. "I had a great client." □

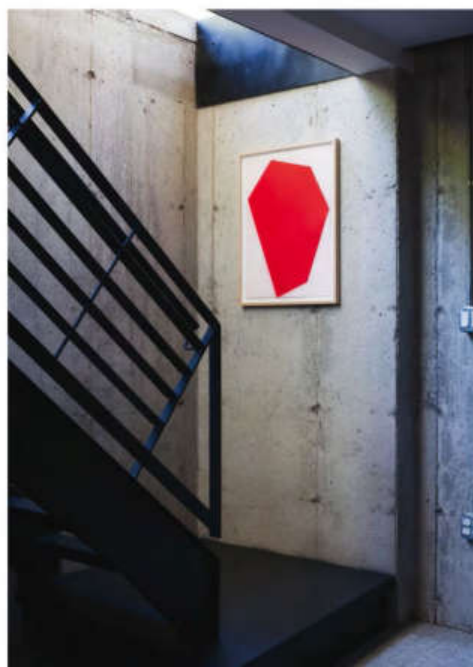
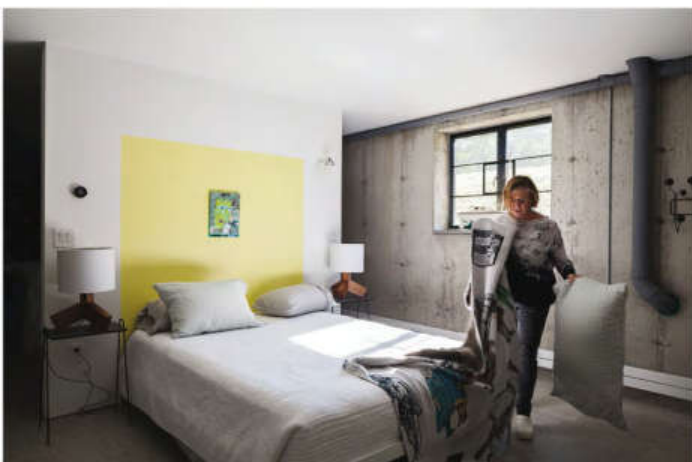
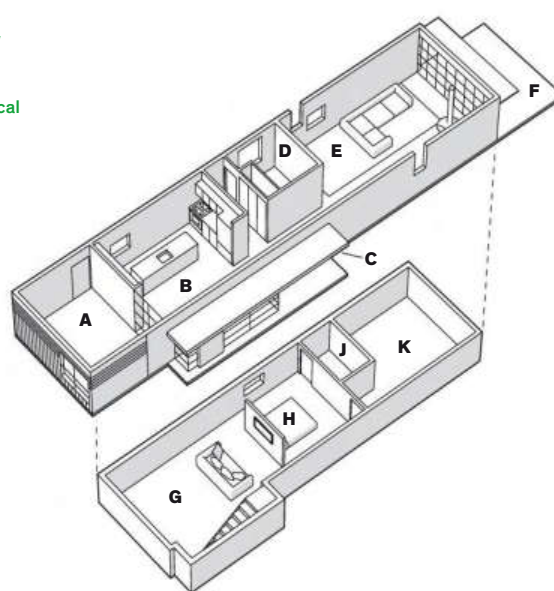
Chilewich-Sultan Residence Plan

Main floor

- A Screened-In Porch
- B Kitchen and Dining Area
- C Entry
- D Bathroom
- E Living and Sleeping Area
- F Front Deck

Basement

- G Rec Room/Library
- H Guest Bedroom
- J Bathroom
- K Storage/Mechanical



No

A British designer transforms a bisected 17th-century house in the Swiss Alps into a 970-square-foot home of his own.

TEXT BY
Mary Ore
PHOTOS BY
James Brittain

PROJECT
Halbhaus
DESIGNER
Jonathan Tuckey
LOCATION
Andermatt, Switzerland



Measures

Sliced in half long ago, the 17th-century Halbhaus (or "Half House") in Switzerland was recently reworked by designer Jonathan Tuckey as a family getaway. Among the furnishings that came with the house are the table and chairs in the kitchen-dining area. The pendant is by 6a for Izé.



The exterior retains its centuries-old shingles (left). Original wood paneling envelops the *stübli* (above), a small, cozy room Tuckey decorated with a vintage cocktail chair from Poland, IKEA beanbags, architectural monographs, and a family heirloom rug.

One of the daughters' rooms (opposite) has a Danish rosewood bed and side table from Modernistiks. Tuckey found the 1970s red enamel-and-chrome lamp at Golborne Road market in London. Double windows help keep the Alpine winter chill at bay.

W

When British architectural designer Jonathan Tuckey was hired for a project in Andermatt, Switzerland, he didn't expect he'd end up moving his family from the hurly-burly of London to a serene Alpine village

surrounded by nature's marvels. Such a bold change of pace—he commuted four days a week from Andermatt to London to run his design studio—reflects the joy in contrasts that informs and energizes his award-winning designs.

Applying the term “fixer” to Tuckey is an understatement, given his reputation for poetic approaches to structures. In cases of derelict buildings, whose most recent inhabitants may have been pigeons, he says, “I see our job as being mediator between the client's aspirations and the building's aspirations.”

So when he and his wife, Annabel, found an appealing stone-and-timber house dating back more than three centuries in the historic center of the village, they were prepared to honor its simple architectural style. Nicknamed Halbhaus, or “Half House” (the other half was demolished to create a parking lot decades earlier), the three-story structure was 969 square feet. Like other houses of the era, its ceilings were low, its

rooms were dark, and corridors were nonexistent. The challenge was to give it generosity of height and light while preserving its 17th-century character.

Among Tuckey's credos is that every project must include rooms of contrasting proportions. “Curling up on a winter's night, or a night when you're feeling gloomy or don't want to see the outside world, that happens in a small space. A party, a wedding feast, or an optimistic day happens in a big space. Houses need those scale shifts to accommodate our moods and our day-to-day rhythms.”

A snug space already existed in the form of a *stübli*, a dark, traditional Alpine room, warmed by a fireplace. “They tend to be rooms that drop off the radar in modern houses because everybody likes everything to be light, bright, and airy,” Tuckey notes. In his own home, which he and Annabel share with their two daughters, he preserved the larch shingle paneling, along with numerous artifacts that belonged to the previous owners. An artfully placed mirror on the ceiling gives one corner a sense of infinite height, an homage to the legendary British architect Sir John Soane.

While playing with proportion is a timeless architectural strategy, Tuckey acknowledges the difficulty of making room for a big space in a small project. >





“The Swiss have a tradition of using rich materials. We wanted to retain that spirit.”
—Jonathan Tuckey, designer and resident

“I like to ‘explode’ the corners
by taking ordinary domestic
proportions and opening them.”

—Jonathan Tuckey

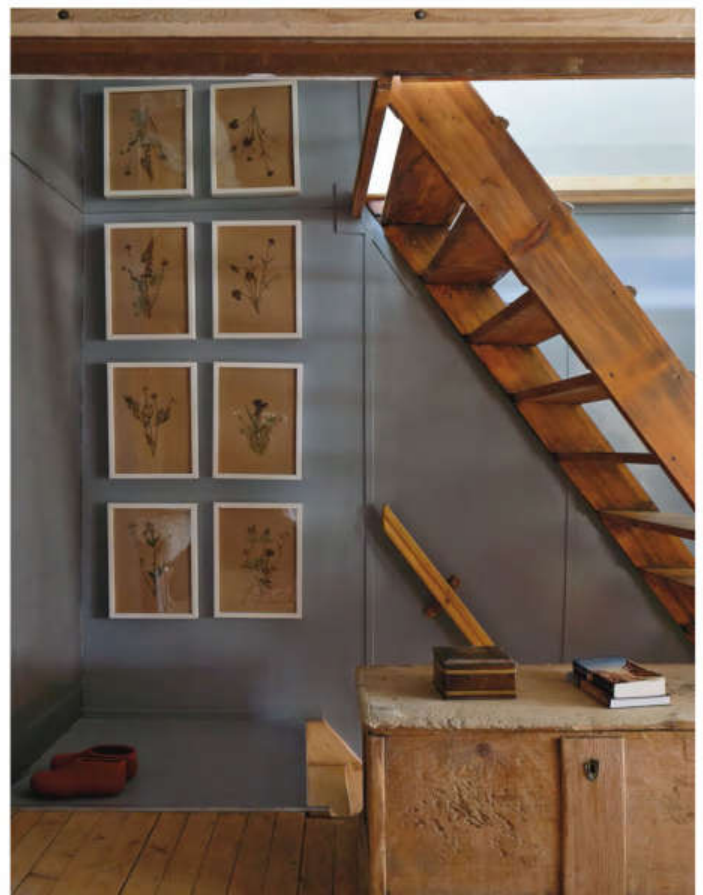




A wood-burning stove in the main room heats much of the house, including the mezzanine (left) and the dining area (above). The space “is a contrast in scale with the rest of the house,” notes Tuckey, who added a super-insulated roof he says works “like a woolly hat.”

For the pink bathroom (above left), the couple chose enamelware and a claw-foot tub. Wood stairs lead from the ground floor to the *stübli* (below); another set leads up to the mezzanine bedroom. The children gathered and dried the flowers hanging on the wall. >

Tuckey borrowed space from the former attic to create one open living space with a ceiling that complements the pine (opposite). “I think it’s important to have a small space, a medium space, and a big space in every project,” he says.



“We made something the size of a doll’s house feel like a cathedral.” —Jonathan Tuckey

Here, raising the roof wasn’t an option—due to Halbhouse’s location in the old village—but the sloped attic offered a solution. Tuckey swapped floors, relocating the bedrooms to the first floor and moving the living, dining, and kitchen areas up to the second. Knocking out part of the attic allowed for a bright, lofty dayroom with a ceiling that reaches 14 feet.

“In some houses in London, 14 feet is very ordinary,” he says, but once you come in through the six-and-a-half-foot bathroom and the two small bedrooms on the first floor, then up through the *stübli* on the second, “your expectations are that everything will be that size, and you’re quite surprised it opens up.”

The house was conceived as a series of communal spaces, like neighboring properties, rather than a set of well-defined rooms. Adding hallways would have squandered a precious commodity. (“Modern plans can use 15 to 20 percent of the space on corridors,” Tuckey notes.) Plus, the couple liked the charm and ambiguity of the rooms—part sleeping space, part passageway. Tuckey, who has thought deeply about “how privacy is potentially an overrated condition of the modern world,” decided to commit to a public feel throughout. “Other houses are flat-bang against this house,” he says. “You can open windows and almost reach into another house. We didn’t want to lose that quality. In fact, we almost wanted to play it up.” Beds

or daybeds furnish nearly every room, and the house can sleep 12 people nearly as comfortably as it can this family of four. Ladderlike staircases reinforce the open feel, while thick curtains inside offer the option of privacy and warmth. “This approach is very much in keeping with the informal way in which such a house would have been occupied 300 years ago.”

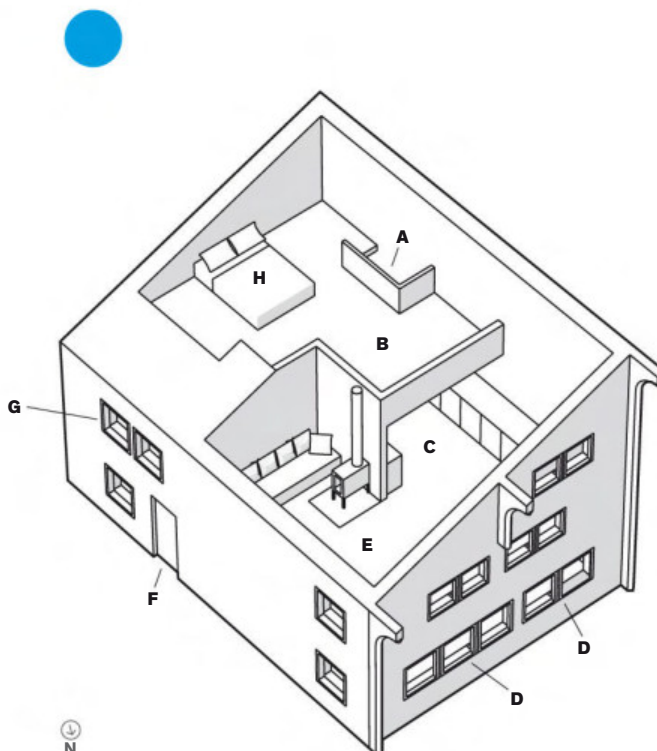
Throughout the project, the designer looked for ways to express the layers of change that have taken place at Halbhaus. The old proportions of the rooms are legible within the retained wall linings. Anything new and pared down, he and his wife brought to the house; anything old, they bought from the family of the previous owners, a couple who died in their 90s. “Clocks are still chiming in the places they were,” Tuckey says. Textiles include Swiss felts, Alpine gingham, and blankets from Wales. Treasures from the family’s daily walks—dried flowers, sketches, crystals, and heart-shaped rocks—abound on the mantelpiece.

“My favorite spot is the living room when I get up early and it’s dark,” Tuckey says. “When the sun hits, the snow gets an extraordinary blue light.” Although the family has since moved back to London, they still spend months at their Alpine escape. Taking stock of the design, Tuckey notes, “It’s the contrasts of scale and light that make the house.” Considering the two cities he calls home, such contrasts also seem to make the life. □

Like the *stübli*, the top-floor bedroom (opposite) is meant to be moody. Tuckey designed the bed, the brass wall light is by John Glew Architects, and the chair is another piece inherited from the previous owners, a couple who lived there for decades.

Halbhaus Plan

- A Stairs
- B Mezzanine
- C Kitchen
- D Children's Bedrooms
- E Living-Dining Area
- F Entrance
- G Bathroom
- H Master Bedroom





Back to

A one-room retreat outside Providence, Rhode Island, takes up no more space than a standard two-car garage.

TEXT BY
Diana Budds
PHOTOS BY
Anna Moller

PROJECT
Cottage in Foster
ARCHITECT
3SIX0 Architecture
LOCATION
Foster, Rhode Island





An artist by trade, and gardener by passion, Allison Paschke commissioned Providence-based architecture firm 3SIX0 to build a modest cottage that would allow her to reconnect with nature. She landscaped the home's lush gardens herself.

the Garden



The rural landscape of Foster, Rhode Island, a town 30 minutes west of Providence by car, is farmland reclaimed by trees. After the area was clear-cut and mainly used for agriculture a century ago, nature has slowly regenerated a sylvan blanket over its gently rolling hills. It's there that artist Allison Paschke decided to build a 530-square-foot retreat from the urban thrum. "It's sort of like a miniature cottage a miniature distance from the miniature city," she says.

To design the structure, Paschke enlisted the expertise of Providence-based architecture firm 3SIXØ, a studio she had previously worked with on a loft renovation. While she enjoys living in the city, she yearned for a place where she could commune with nature. "I brought them this rather, in retrospect, idiotic drawing," she says of an early meeting with the architects. "It was half house and half greenhouse. I wanted to communicate the idea that I would be living in a world of plants and nature and not just in an ordinary habitation."

Chris Bardt, a founding partner (along with Kyna Leski) of 3SIXØ, and Jack Ryan, a senior associate at the firm and the project architect, collaborated closely with Paschke to refine her idea of a house that would offer a connection with the land while still providing a sense of security. "Allison came and said, 'I don't want a cabin; I want a cottage,'" Bardt says. "We spent a lot of time talking about how it should echo a bygone era—that postwar period where everyone dreamed of spending the summer in a cottage."

"They knew from working with me on the loft that the most important thing about the space would be >

The deck is furnished with pieces from Design Within Reach (above left). Key to the space-efficient floor plan is a strategically placed set of recessed areas, including the sleeping nook and writing desk (above). The modest entry to the cottage (below) opens up to steeply angled ceilings for dramatic spatial

effect. The bathroom is outfitted with a Kohler sink, black tile, and a countertop from Williams & Sons Slate & Tile (opposite, above). The kitchen area, which has IKEA cabinets with custom doors and pulls by Doug Mockett, is also recessed, with a lofted area above it (opposite, below).



**“I didn’t realize how magical
it was going to be staying
here. It’s like being on retreat
from your city life.”**

—Allison Paschke, resident



“It’s a good demonstration of the fundamental sustainability of architecture to build something very dense, compact, and for the long term. Nothing here is going to wear out for a hundred years.”

—Chris Bardt, architect



that it have a wholeness—an openness, an airiness, and a centeredness—but for it to still retain a feeling of intimacy,” Paschke says. “When I first went to Chris I said, ‘Can we build a two-car-garage-sized cottage?’”

Bardt and Ryan started with a 25-foot cube for the house’s volume, which gave the space enough height to balance the compact floor plan. A number of design decisions informed its faceted roofline: window placement, the desire to create views from the sleeping nook, the positioning of the skylight, and the integration of the chimney with the overall shape (a design detail worked out in a series of cardboard models). Lastly, the architects clad the entire structure in the same material, Alaskan yellow shakes, which determined the necessary minimum roof pitch. The ceiling inside the house follows the same faceted lines. “We liked the idea that when you look at any side of the cottage, it’s not a gable—it looks more like a carved gemstone,” Ryan says. “In the end it’s not a shape that we’re necessarily making because we like the shape; it’s about all these ‘pressures.’” Bardt adds: “It couldn’t be a box with a roof on it. It had to transcend. It had to be a rock in the landscape.”

The house’s formal “front door” ushers visitors through a low-slung entry that opens to a soaring interior—a classic architectural trick borrowed from Frank Lloyd Wright that pumps up the spatial drama. With the kitchen, living-dining area, and sleeping nook all in one room, Ryan and Bardt played a delicate balancing act to ensure the house felt consistent. The architects established an eight-foot-tall datum for the built elements, based on standard measurements of off-the-shelf windows and doors, to help keep costs >



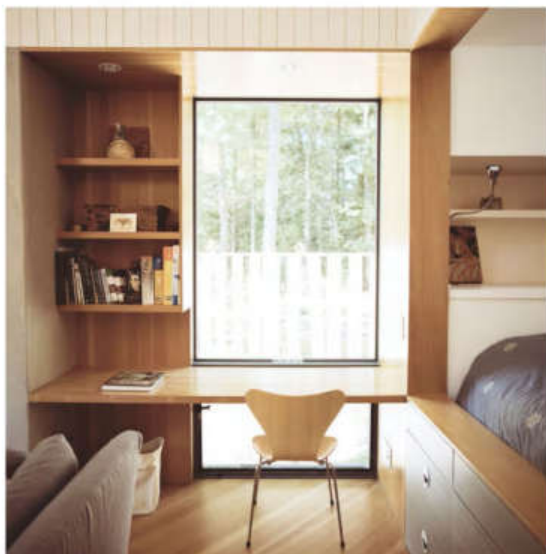


Sited on a 12-acre lot, the structure peaks at 25 feet at its tallest points, providing spatial balance to its compact, 530-square-foot footprint. Large windows, a skylight, and a discrete chimney were all factors that contributed to its faceted form, which project architect Jack Ryan describes as a “carved gemstone.”



For the floor and built-ins, the architects opted for Douglas fir (above). The recessed wood-burning stove is a Morsø 5660. The ceiling and cream-colored walls (right), made from narrow white-pine planks, were coated in a custom hue that Paschke mixed from C2 paints.



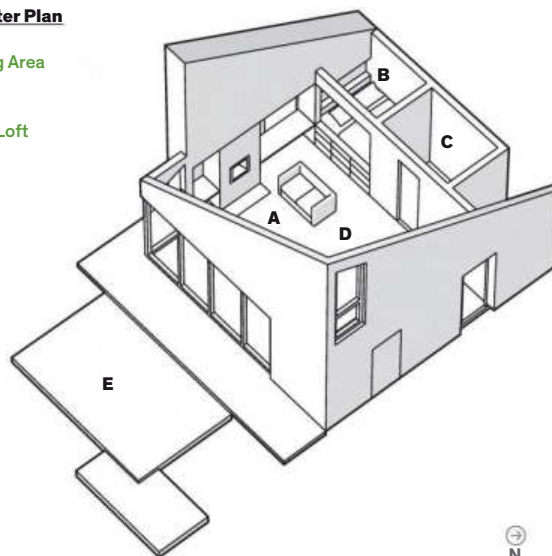


A writing desk is paired with a classic Series 7 chair by Arne Jacobsen (above). Throughout the home, windows by Pella and sliding doors optimize passive cooling and solar gain.

The cottage exterior is clad entirely in shakes of Alaskan yellow, a type of cedar with neutral hues; the surrounding fence is made from western red cedar (below).

Cottage in Foster Plan

- A Living/Dining Area
- B Bedroom
- C Bathroom
- D Kitchen and Loft
- E Deck



in check. “We wanted the idea that you walk in, and you’re in one space,” Ryan says. The kitchen, writing desk, and sleeping area are recessed into the walls—a key move that unclutters the interior.

A limited selection of low-maintenance, natural materials adds to the holistic feeling. The floors and built-ins are made from Douglas fir, plaster surrounds the fireplace, and the bathroom features dark tile and a slate vanity. The walls and ceilings are made from narrow wood planks set slightly apart to allow for seasonal expansion. Painting the wood—in a hue that Paschke custom-mixed based on a palette she created—ensured that the house would feel like a cottage and not like a cabin.

Since the cottage is a second home, Paschke didn’t want anything to be burdensome or require a lot of upkeep. Appliances are basic and small (she passed on a dishwasher to err on the side of simplicity), a ladder is used to access a loft above the kitchen, and nothing is elaborate. The house has aptly placed windows and is oriented to optimize passive cooling and solar gain. (She can count the number of times she’s had to use the air conditioner on one hand.)

Paschke and her husband visit the cottage on weekends, so Ryan incorporated a few drawers under the bed to stow things away. “I like the challenge of not having much storage,” Paschke says. “The house doesn’t feel tight or cramped at all—it feels good.”

While the cottage certainly met and exceeded Paschke’s request for a modest rural retreat, it also offered Bardt and Ryan an avenue to explore the potential of their profession. “We’re living in times where the spectacle of architecture has overridden everything,” Bardt says. “Intimate spaces like this one are wonderful retreats to meditate on the original role of architecture, which is to make relationships where none existed before.” In building small, Bardt says, there is a “return to a tacit understanding of space, to a bodily experience of space.” □



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The Great Divide

A designer of grand homes packs all the essentials—and more—into a Greenwich Village studio of his own.

TEXT BY
Heather Corcoran
PHOTOS BY
John Ellis

PROJECT
Dufner Studio
DESIGNER
Dufner Heighes
LOCATION
New York, New York

When you walk into the studio apartment of architectural designer Greg Dufner you're greeted by an unusual feature: a foyer. An entryway like this might seem like a waste of precious inches when working with just 520 square feet, but as Dufner's apartment proves, a small space doesn't have to mean doing without.

"I really wanted to create the spaces that we make for our clients, even if they'd be smaller and more intimate," says Dufner, who, as a partner in the architecture and design firm Dufner Heighes, regularly works on luxurious residences more palatial than petite. "I wanted to have a sense of entry, the feeling that there was room for the bed that was separate from the living space, and a separate kitchen."

When searching for a place of his own, Dufner focused on getting the most room in the best neighborhood he could find, knowing he'd have to sacrifice square footage and be willing to renovate to land in his dream downtown locale. As he viewed apartments, he'd quickly sketch up floor plans on the computer to get an understanding of the layout. In the end, he chose one of the first places he had seen: a one-room Greenwich Village apartment that had been the combined home and art studio of an elderly woman who had moved to Florida. "It was in pretty >



Custom built-ins were essential in defining and maximizing the 520-square-foot space. Greg Dufner designed the rift-cut white oak bookcase (right) that separates the resting area from the rest of the studio, as well as the bed (above), which features storage panels under the mattress.

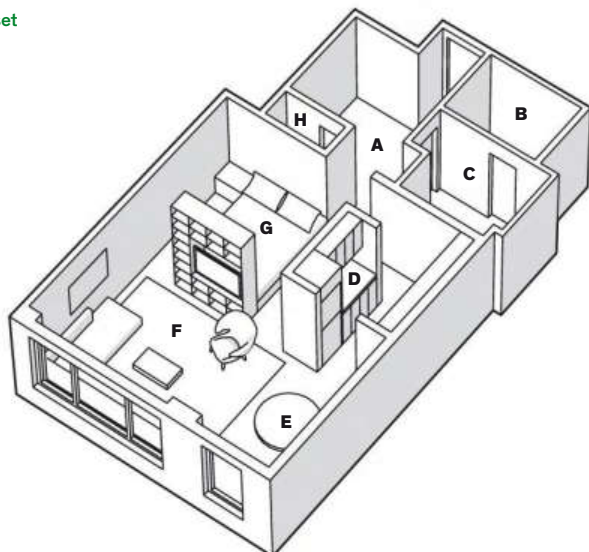


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Dufner Studio Plan

- A Entry
- B Bathroom
- C Dressing Room
- D Kitchen
- E Dining Area
- F Living Room
- G Bed
- H Closet



rough shape,” Dufner says, recalling the piles of paintings stacked up against the walls, “vintage condition.”

With the new floor plan already sketched, Dufner’s first plan of attack was to give the apartment a sense of structure. When he bought the place, it was wide open, and almost entirely visible from the front door. By combining the formality of his larger projects with some small-space cues from boatbuilding, Dufner defined the entryway, added a built-in dresser, and made a dividing wall to cordon off the bed. Off the entry, the existing dressing room and bath were tucked behind the studio’s only doorway. In the kitchen, Dufner traded a bit of cabinetry to open up the space.

“I wanted to make sure that there weren’t really any dead ends,” says Dufner, who regularly hosts dinner parties for up to six. “It flows a little bit better when you can circulate. Nobody gets trapped in a corner.”

The first step of the four-month renovation involved ripping up the floors, replacing them with dark fumed-oak boards with a matte Danish oil finish. Bright oak cabinets and a variety of rugs were chosen to balance the darker material. Next came the question of seating, the answer to which Dufner found in >

The galley kitchen features space-saving appliances like an 18-inch-wide Miele dishwasher and 24-inch-wide Liebherr refrigerator; LED light strips are tucked beneath the cabinets (above). Along with a

Dunbar sofa covered in Romo fabric, occasional seating includes a sheepskin Finn Juhl Pelican chair and a vintage wire chair. A BDDW coffee table sits atop a vintage rug (below). The artwork is by William Steiger.



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**“I’ve always looked to midcentury for inspiration. [The era] got things right about proportion.”
—Greg Dufner, designer**

the modest scale of midcentury furniture, like the low-slung Dunbar sectional that works well with the apartment’s eight-foot ceilings. Additional pieces came from his work with Dufner Heighes, like the sheepskin-covered Finn Juhl Pelican chair pulled from the company’s storage trove and the contemporary Nakashima chairs Dufner ordered along with a commission.

Other clever solutions, including cabinet-mounted outlets in the kitchen (so there’s none on the backsplash), LED light strips, and slim appliances from Liebherr and Miele, add functionality with a minimal footprint.

“You know, we do these big apartments for our clients and it’s always like, it’s done, and then we don’t get to move in—they move in,” Dufner says. Here, in Greenwich Village, he finally had the chance to put the lessons he’s learned over the years to use for himself. “By creating these volumes, whether you’re sitting on the couch or you’re in the bed, you have views past the room that you’re in. It expands the space a little bit.” □

Dufner organized the studio by using furniture and rugs to divide it into zones for different functions. In the dining area, the floor is fumed oak—a technique that incorporates the use

of ammonia to deepen the wood’s color and bring out the grain. A pair of Grass-Seated chairs by Nakashima Studio surround a Tulip table by Eero Saarinen for Knoll.

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Upon his first visit to Tasmania, an island south of the Australian mainland, resident David Burns was immediately smitten with its varied, pristine landscape. Working with architecture firm Misho+Associates, he built a self-sustaining, 818-square-foot retreat that would allow him to completely unplug from urban life.



Into the Wild

In Tasmania, an eco-conscious architect builds a vacation home that can stand up to an untamed island.

TEXT BY
Sam Eichblatt
PHOTOS BY
Lucas Allen

PROJECT
Premaydena House
ARCHITECT
Misho+Associates
LOCATION
Tasmania, Australia

When you think of beach houses, this simple box, clad in vivid orange and red metal panels, probably isn't what springs to mind. But then, the Tasman Peninsula, a remote region of Tasmania, itself a remote island that dangles 150 miles south of Australia, isn't typical of the country's beaches, either.

David Burns and Tania Soghomonian, the house's owners, had previously worked with architect Misho Vasiljevich of Misho+Associates on their house in Sydney. The partnership is a natural fit: The couple both work in the field of environmental science and sustainability, and the architect specializes in energy conservation.

In 2005, Vasiljevich relocated his practice to Hobart, Tasmania's capital, to escape the urban intensity of Sydney. His clients, however, never even saw the island until five years ago, when Burns came to visit and was astounded by the sheer abundance of its untamed landscape. He was also drawn to the cultural

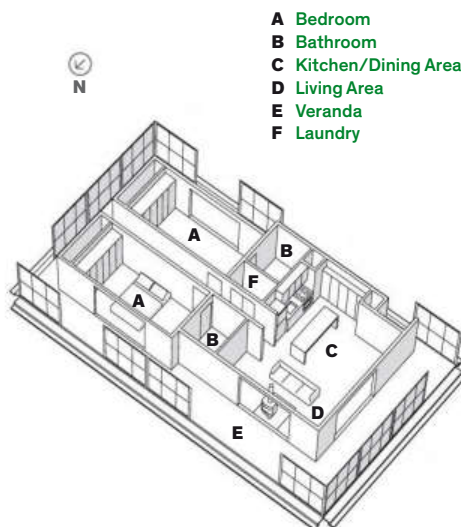
dynamism of Hobart, which has in recent years become a stop on the international arts circuit, by virtue of the cutting-edge programming at the new Museum of Old and New Art.

"Most Australians probably don't consider Tasmania anything special, or haven't in the past, because it's far away and hard to get to. But Misho was the one who really opened our eyes to what we were missing out on down here," says Burns. "We fell in love with it."

Large swathes of the island are devoted to national parks and UNESCO World Heritage sites, namely its wilderness and remnants of its penal colony past. The eastern side, where Burns immediately started researching available property upon his return to Sydney, is more populated but no less stunning.

The couple eventually purchased a 47-acre plot with wide-angle views of the water, backed by a mountainous, double-peaked hill covered in dense stands of eucalyptus trees. >

Premaydena House Plan



The home was designed as a "box within a box," in which two interior structures—an open-plan living space and two en suite bedrooms—sit within its exterior envelope. Inspired by the region's fiery orange lichen

and the indigenous waratah shrub's bright flowers, the colorful exterior panels are made of heavy-duty galvanized steel to guard from Tasmanian winds, which can reach up to 60 miles per hour.



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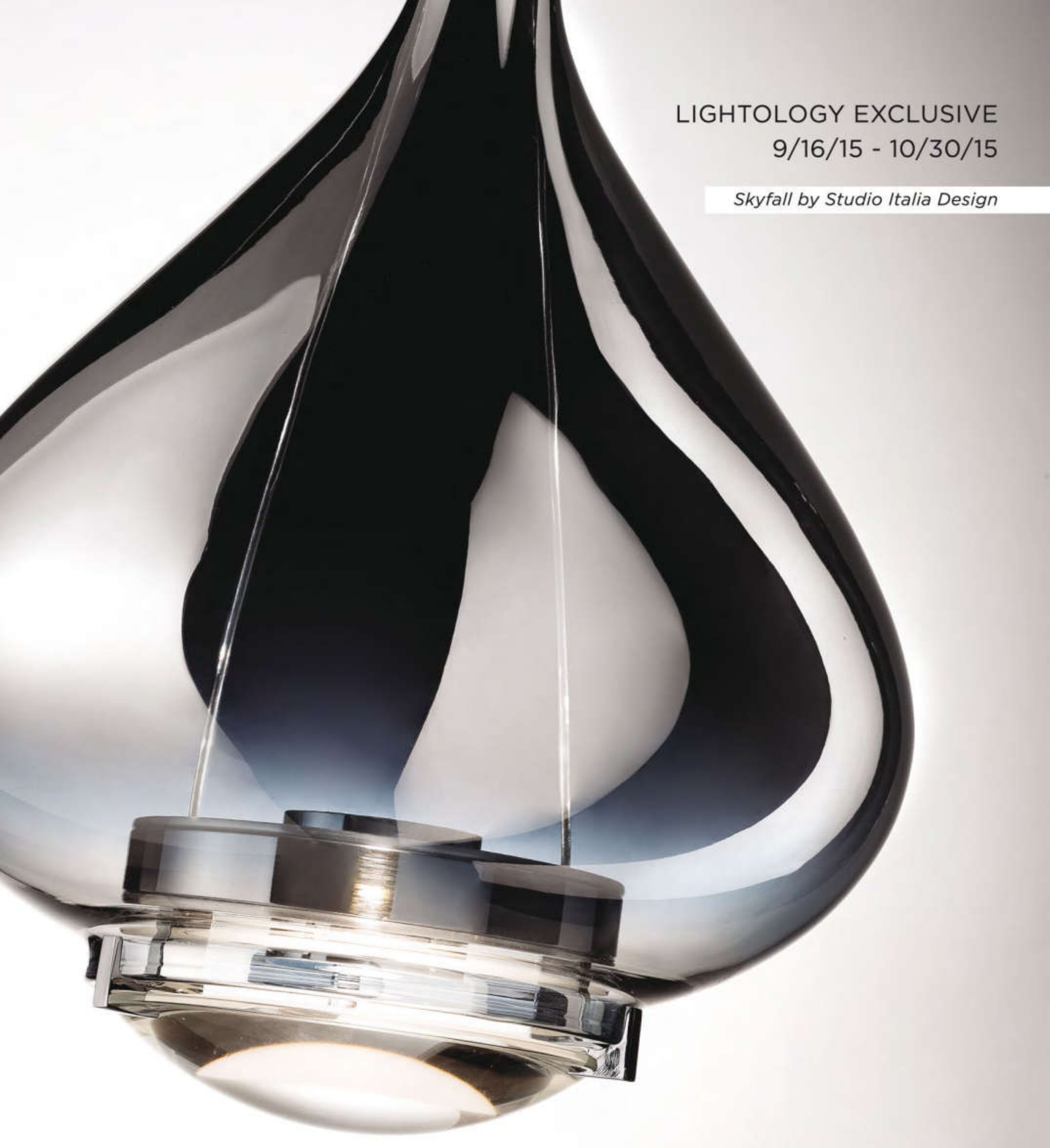


The two building skins form a veranda in-between, where Burns and his partner, Tania Soghomonian, often entertain guests (top and above); the fireplace, by Rais, can rotate

in different directions for both indoor and outdoor use. Inside, bar stools by Anibou, appliances by Miele, and gray cabinets from IKEA furnish a simple kitchen (right). >

“Tasmania is completely different from city living: It allows you to get away and escape the circus that’s defined by cars, buildings, and work.”
—David Burns, resident





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The Tasmanian blackwood dining table is by Mark Bishop, and the sofa is from King Furniture. A wardrobe from IKEA and a bed by Rye Dunsmuir outfit one of two bedrooms (bottom).



Placed beneath this rocky escarpment, the new house is sheltered from southerly winds that blast in from the Southern Ocean. However, it faces north—in the direction of the sun—which leaves it open to occasionally blustery, cold, and salty northeasterly winds that reach up to 60 miles an hour.

To counter this, Vasiljevich designed the modest 818-square-foot house as a “box within a box.” Inside the heavy-duty, weather-resistant steel frame and an outer skin of vividly colored, galvanized metal screens, there’s a “soft center” of two separate internal plywood cubes, one containing an open-plan living space, the other two bedrooms, each with a private en suite.

Because the house had a low budget and is a 60-mile trek from Hobart around the Tasman Peninsula, it was prefabricated in Launceston (Tasmania’s second largest city), with the steel framework erected on-site in a single

day before the plywood interior and external skin were added. (This imperative included a kitchen from IKEA, the cost of custom joinery being prohibitive.)

This simple yet elegant layered system gives the owners complete flexibility. The veranda between the inner and outer skins can be completely shuttered or left open as the weather dictates, and areas of the house can be closed off for privacy.

“The windows align perfectly with the parted panels,” says Vasiljevich. “Both beds can be exposed entirely and privately to the vistas and breeze. Minimal internal ornamentation allows the residents to muse on the shifting clouds or geometric patterns of light cast on the veranda when the screens are closed on a bright but windy day.”

Together with the wide eaves and passive solar gain through the double-glazed windows, this double skin means that the house has an extremely high >





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insulation rating (R8). And even when the shutters are closed, the broad clerestory windows along the long axis of the roof bring light to the interior spaces.

While the home is connected to the electricity grid, it's also self-sustaining, using an evacuated solar-tube system to minimize the energy it consumes to heat water, which works efficiently even in wintry, low-sun conditions. Rainwater is harvested from the roof and

stored in three 10,000-liter tanks. An on-site Envirocycle system treats both grey and black water produced by the occupants and channels it to an irrigation patch of phosphate-absorbing native plants.

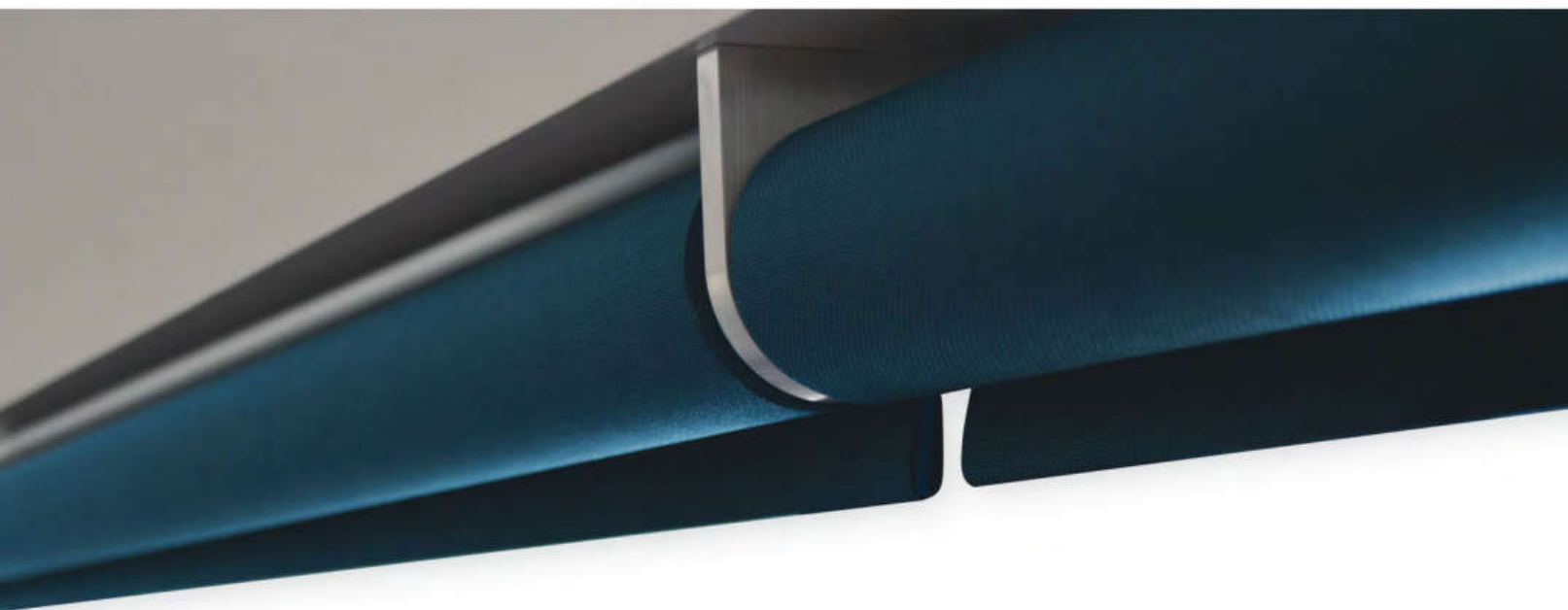
The architect used plantation-grown timber for the inner structure and zinc—a recyclable, maintenance-free material that ages well—for the roof. Zinc is also highly resistant to fire, a persistent threat in Tasmania, despite its cool, temperate climate; the island's high-velocity winds combined with the oil in the eucalyptus trees can create raging bushfires to equal any on the mainland.

"The house has been designed so you can basically shut it down and walk away," says Vasiljevich. What remains—exposed to Tasmania's elemental, ever-shifting climatic moods—is a nearly featureless, armored structure, with a vivid color that appears to leap out of the landscape. The dark-red panels mark the entry points and slide open, like the screens in a Japanese teahouse.

"There are times when something needs to blend in, and times when it needs to stand out," says the architect. "The wilderness has color; that's how everything works in nature. I love using it because it invigorates people." □



The home's double-skin structure makes the most of Tasmania's variable climate. Both sets of panels slide open for maximum views and solar gain; in inclement weather, they shutter completely, while clerestory windows bathe the space in light.



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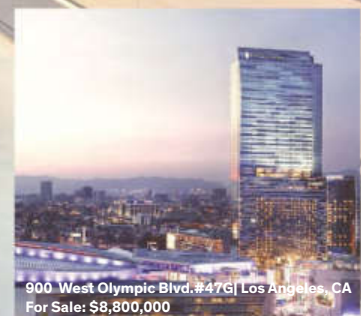
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Located on the second floor of a 1952 building in central Warsaw, a 500-square-foot apartment occupied by Bogusz

Parzyszek and his six-year-old son Bartek was gutted and renovated by architect Jolanta Janiszewska. Custom pieces

that perform double duty define the streamlined interior, as well as kid-friendly details like swing seats.



Shift Change

Using multifunctional furniture, an apartment in Warsaw seamlessly transitions from office to playroom.

TEXT BY
Michael Dumiak
PHOTOS BY
Jason Larkin

PROJECT
Parzyszek Residence
ARCHITECT
Jolanta Janiszewska
jolantajaniszevska.com
LOCATION
Warsaw, Poland

On a warm evening in downtown Warsaw, Bogusz Parzyszek, who's just pulled down the Murphy bed from a flat panel in the wall of his small studio, jumps up on the mattress. "You've reminded me," he says.

He reaches above the recess of the bed, opening a cabinet door, previously flush with the wall. Out comes a stand-up oscillating fan in two pieces—first one, then the other. "I need to return this to a coworker." It's like a magic trick—this big fan pulled from a space that doesn't look large enough to hold it. >

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An entire wall is covered with a dry-erase surface from Formica, where Parzyszek and his son Bartek can sketch (above). The open-plan space is outfitted with a custom Murphy bed designed by Janiszewska (right). The kitchen island easily doubles as a desk (below).



“Having seen many ready-made Murphy beds, I thought the wall just looked ugly when they were folded. I tried to break that scheme.”
—Jolanta Janiszewska, architect



That’s why Parzyszek likes the place. So many surfaces in his 500-square-foot studio apartment fold, open, roll out, slide, and serve multiple functions. Even the largest object in the flat, a nearly 10-foot-long, white quartz-topped kitchen island, can move around the apartment. The custom island rests on a steel frame with wheels.

The 33-year-old left his hometown of Tczew, near Gdańsk on the Baltic Sea, 12 years ago. In 2012 he started Workplace Solutions, a business he now runs with a partner, designing office interiors and consulting with clients in Poland and Scandinavia. After renting a place a little over a mile away, Parzyszek started looking for an apartment in the heart of the city center. The building Marszałkowska 87 caught his attention—it’s within easy walking distance to his office and in between two large parks where he can go running. >

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Under Communism in Poland, the government owned and leased most apartments in the city of Warsaw. Everything was upended when the system fell in 1989. As in many Eastern European cities, patches of real estate were apportioned to previous tenants or sublet. Empty places drew residents or communal tenants who would improve the property; prewar owners sometimes claimed restitution. If residents stayed long enough, they could claim rights or purchase the property from the city below market rate. Marszałkowska 87, one in a set of large box-shaped residential buildings fronting the newly rebuilt, proud boulevards of 1950s postwar Warsaw, was no different. Parzyszek's flat has a recent history of long-term subletting and at one point a connection to a local mobster. When the former tenants left, the place needed a lot of work. Parzyszek heard about it and was able to secure a deal.

It came with some costs. "There was a painting of a tropical beach," he says, waving at the length of the flat's open wall. The apartment was subdivided. >

Behind two closed doors lies a custom fold-down desk with cabinets that store Bartek's toys when he's not at the apartment (above). To make the space feel larger, Janiszewska decided to cover the hallway outside the bathroom with mirrors (right).



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A Stool_One seat by Konstantin Grcic for Magis pulls up to the custom brushed-stainless-steel island topped with Santa Margherita quartz (above). A wall containing four varieties of mistletoe cacti is next to the cabinets, which are medium-density fiberboard. The counter-top is Nero Absolute black granite. Located above a busy street (right), the apartment picks up noise, a problem Janiszewska solved with a felt-like material on the ceiling.





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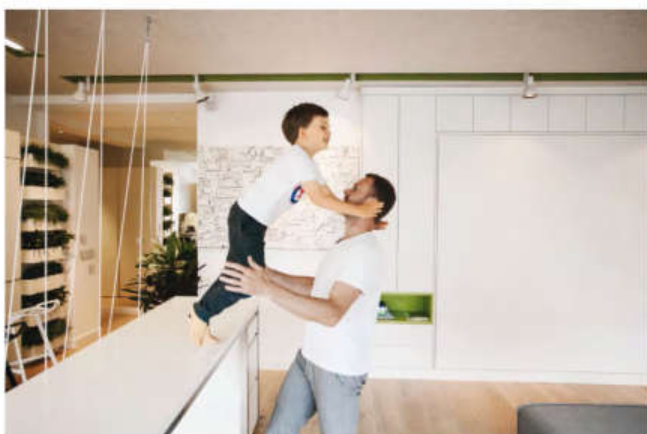
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Inspired by skateboards, the swing seats are made of European oak (left). "At first we tried bigger boards, but you can't sit on them," Parzyszek says. Since the island is wheeled, it can be moved aside (below). Parzyszek claims he once fit "40 or 50 people" in his home for a party.



**"Bogusz was quite interested in being daring and experimental, which is still rather uncommon in Poland."
—Jolanta Janiszewska**

The bathroom felt like it was in the kitchen. The tiles on the bathtub were held together by black electrical tape.

Parzyszek turned to the 32-year-old architect Jolanta Janiszewska. The two had met when Janiszewska applied for one of Parzyszek's office design jobs. He remembered her portfolio. "When we came here the first time, it was a ruin," Janiszewska says. "We ripped up everything—every wall, every pipe." The two collaborated closely. He gave the go-ahead for a design brief calling for a contemporary space that would be comfortable for him and his six-year-old son, Bartek, who visits on weekends, but that could also serve as a work space when needed.

"It's quite small," Janiszewska says. "Everything needed to be flexible. In the morning it can be an office, and in the afternoon an apartment with living space." Parzyszek can use the custom, built-in desk next to the kitchen for >

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work and fold it into the wall on week-ends as the Legos come out. Move the island aside, and father and son can swing from two seats made from oversized skateboard platforms that hang from the ceiling.

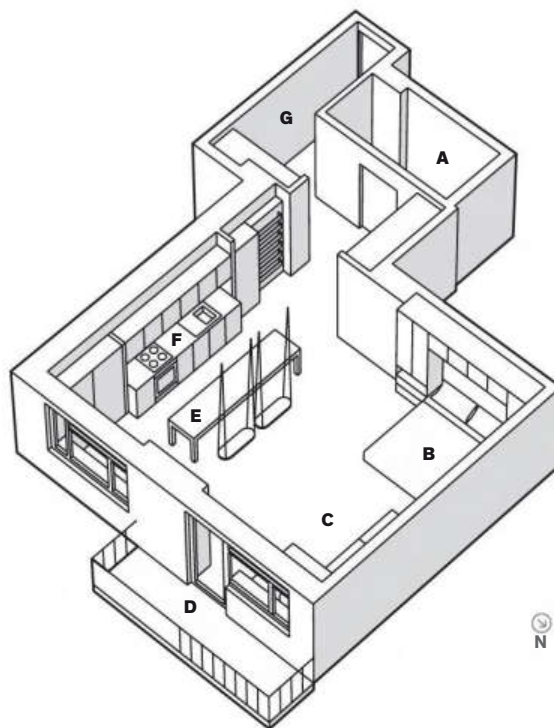
Janiszewska dropped the ceiling by almost four inches and used felt-like material made from recycled plastic bottles by Belgian firm BuzziSpace for soundproofing. She wanted to create a plant wall near the kitchen with three rows of herbs, but Parzyszek doesn't cook. The two settled on four varieties of maintenance-free mistletoe cacti.

The tropical painting was replaced by a large whiteboard that covers the 16-foot-long sidewall. Parzyszek uses the board to sketch and create business plans, while Bartek is responsible for the jets and cosmonauts.

"I realized years ago that if I have a whiteboard marker and I'm drawing, the ideas come out much faster," Parzyszek says. "And it was very nice—one time my son was watching *Kosmoplanes* on television. And he copied it up on the wall. Like normal." □

Parzyszek Residence Plan

- A Bathroom
- B Bedroom
- C Living Room
- D Balcony
- E Island-Desk
- F Kitchen
- G Entrance-Hallway



"The location is perfect. You can't be more in the center of Warsaw; it is the center of the center." —Bogusz Parzyszek, resident



The modular Carmo sofa from BoConcept, ideal for naps and watching TV, can also be reconfigured as needed.

November

Editor's Gift Picks

The Essential Guide to Modern Products

Pick up our special issue, on newsstands on November 3, for hundreds of gift ideas handpicked by Dwell editors. Find items for kids, tech lovers, new homeowners, and more, visit brick-and-mortar shops across the USA, and get insider recommendations from a host of design tastemakers.



Behind the Scenes

A Modern Take on the Trailer

On page 52, we visit the 236-square-foot home of Brian and Joni Buzarde, a savvy mobile dwelling that the couple built for about \$50,000. They did all the work themselves, despite having little experience with construction. Head online to see photos of the structure coming to life. dwell.com/woody-trailer



Product Ideas

At Home with the Owners of a Ground-Breaking Textile Brand

The upstate New York vacation home of Sandy Chilewich and her husband, Joe Sultan, is a lean, green retreat of only 800 square feet (p. 82). The duo runs an eponymous company that produces durable, woven placemats and floor coverings. We select some of our favorite items from their inventory. dwell.com/chilewich



Architecture Advice

How to Build Small

We've all heard the tried-and-true tips for living in a small space—good lighting, smart storage, and multifunctional furniture. But what are the secrets to building small? The architects featured in this issue reveal their takeaways from working within a compact footprint. dwell.com/tiny-building-tricks

PHOTO BY ANNA MOLLER (ARCHITECTURE ADVICE), NICHOLAS CALCOTT (PRODUCT IDEAS)



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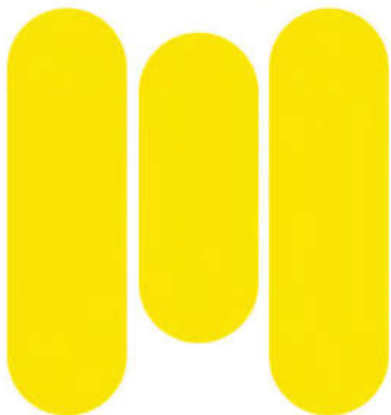




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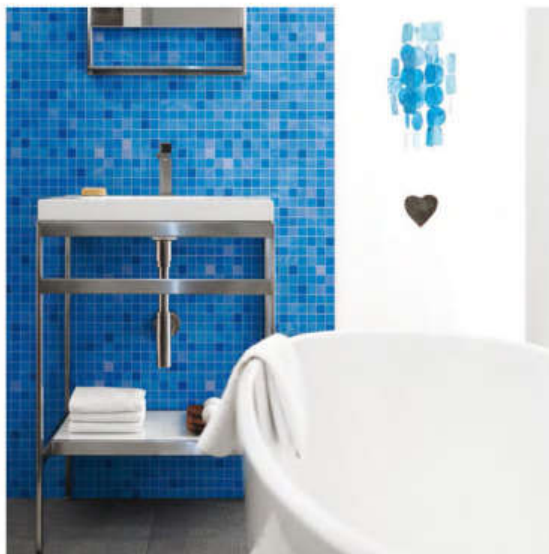
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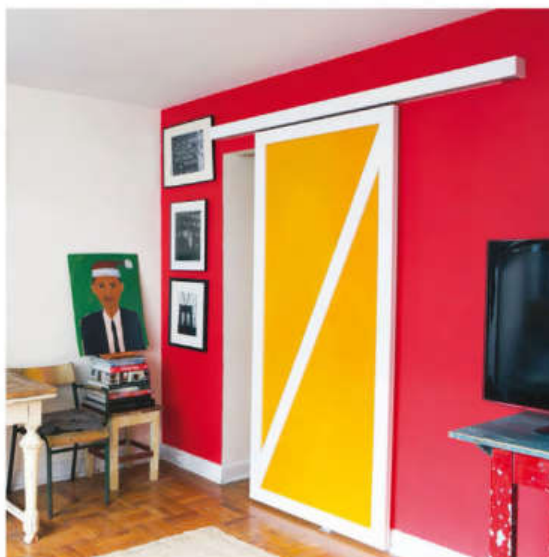
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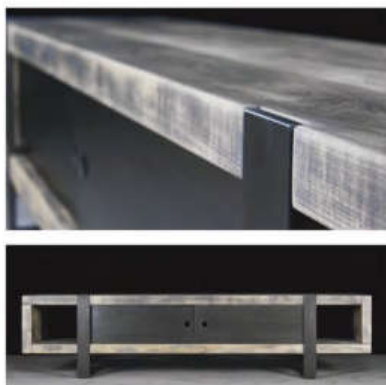
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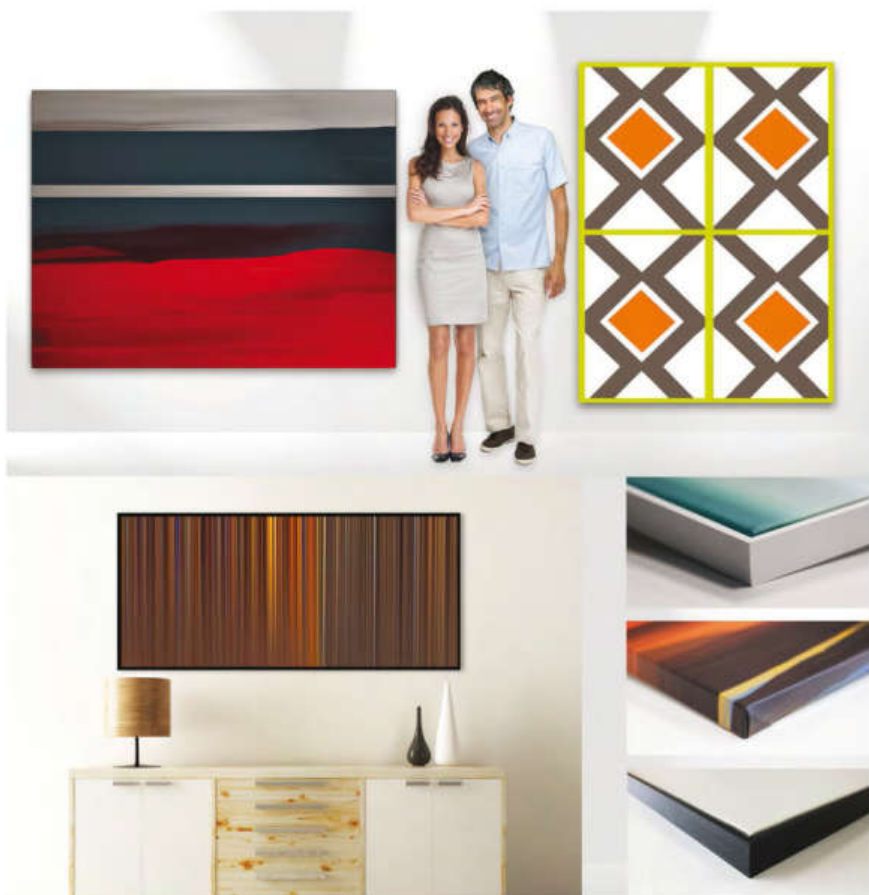
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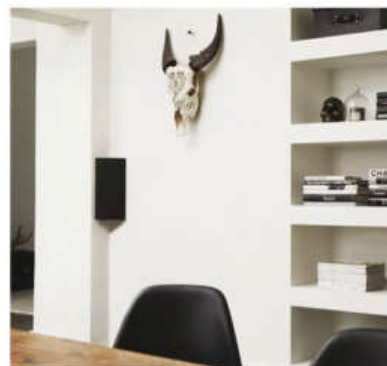
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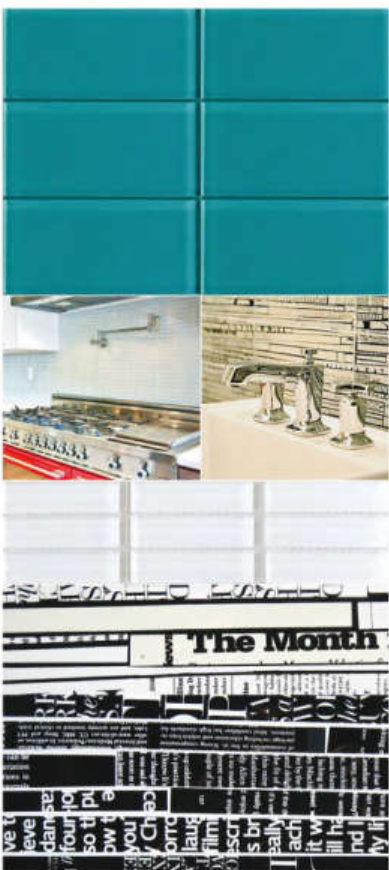
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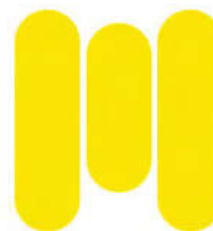


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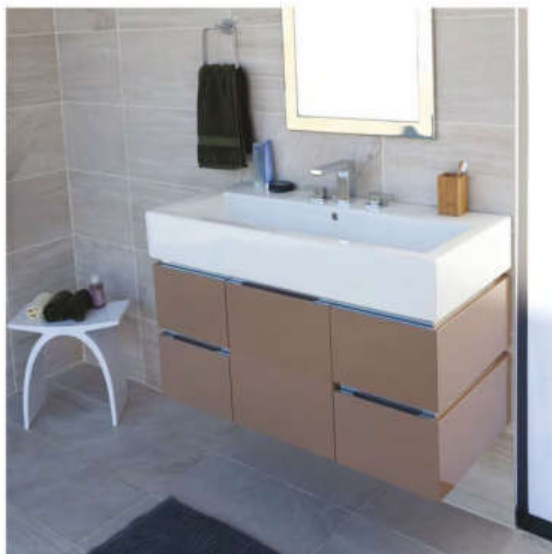


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Gamma dining table by Cappellini cappellini.it

Molded Plastic Shell chairs by Charles and Ray Eames for Herman Miller and Eos patio lounges and chairs by Matthew Hilton for Case from Design Within Reach dwr.com

Flotation pendant and Use Me C. spotlights by Ingo Maurer
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90 No Half Measures

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6a pendant and John Glew brass wall lights from Izé
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Danish rosewood beds by Modernistiks
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98 Back to the Garden

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Series 7 chair by Arne Jacobsen for Fritz Hansen, and outdoor dining table and chairs from Design Within Reach dwr.com

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108 Renovation

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dufnerheighes.com

Superman Contracting Corp.
718-538-5464

Flooring by LV Wood
lvwood.com

Sofa by Dunbar
collectdunbar.com

Upholstery by Romo romo.com

Reading lamp by Circa Lighting circalighting.com

Alpaca throw by Rosemary Hallgarten
rosemaryhallgarten.com

Metallic side table from West Elm westelm.com

Area rug by Tretford
tretford.com

Coffee table by BDDW
bddw.com

Dining table by Eero Saarinen for Knoll knoll.com

Grass-Seated chairs by Nakashima Studio
nakashimawoodworker.com

Runner from CB2 cb2.com

Range by Fisher & Paykel
fisherpaykel.com

Refrigerator by Liebherr
liebherr.com

Ceiling fixture from Schoolhouse Electric & Supply Co.
schoolhouseelectric.com

Bedding by Area Home
areahome.com

Throw by Missoni Home
missonihome.it

Reading sconce by David Weeks Studio
davidweeksstudio.com

114 Off the Grid

Misho + Associates
misho.com.au

LED lights by Brightgreen
brightgreen.com

Tasmanian blackwood dining table by Mark Bishop
markbishop.com.au

Sofa from King Living
kingliving.com.au

Stools by Anibou
anibou.com.au

Rotating fireplace by Rais
rais.com

Australian stone granite hearth by Melocco
melocco.com

Bathroom vanities, kitchen cabinets, joinery, and bedroom wardrobes by IKEA
ikea.com

Toilets by Caroma
caromausa.com

Refrigerator and kitchen appliances by Miele miele.com

Bed by Rye Dunsmuir
ryedunsmuir.com.au

126 Focus

Jolanta Janiszewska
joltantajaniszewska.com

Magnetic markerboard by Formica formica.com

Ceiling felt by BuzziSpace
buzzispace.com

Compass Spot ceiling lighting by Flos usa.flos.com

Carmo sofa from BoConcept
boconcept.com

Stool_One by Konstantin Grcic for Magis and Julian

Children's chair by Magis
magisdesign.com

152 Finishing Touch

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finishing touch

Cabin Fever

A tiny outbuilding offers a cozy living space inside a simple shell.

Jason and Suzanne Koxvold commissioned Studio Padron to design a 200-square-foot guesthouse on their Ellenville, New York, property. The geometric structure's dark cedar cladding contrasts with the inviting interior, which is heated by a cast-iron Jøtul stove. A layer of built-in bookshelves made from felled oak lumber also helps insulate the building in winter.

PHOTO BY JASON KOXVOLD

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